Handweaver and Craftsman

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Winter
1950-51

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Handweaver and Craftsman

Editorially Speaking . . .

One of the fundamental reasons for the great revival of interest in handcraft has been a general dissatisfaction with the quality of certain kinds of machine production. Weavers and other craftsmen, therefore, should be vitally concerned with establishing and maintaining standards of quality, both in design and execution. Here is where a jury comes in. Our guest editorial writer, Miss Louisa Dresser, who is curator of the Worcester, Massachusetts, Art Museum, can write of the value of a jury out of her long interest and experience in the field of handcraft. To every weavers' organization now giving serious consideration to improving standards, her discussion of the subject, which follows, cannot but be helpful.

IF THE PURPOSE of craft organizations and other institutions which conduct sales of handmade objects were purely to promote the sale of as many objects as possible for as many consignors as possible then, perhaps, —for a time—the question of having a jury to determine what should be put on sale would not be of interest to them. But I doubt if there is any organization concerned with the crafts which does not lay some claim to having an educational purpose as well. There is no finer educational method it can employ than the proper use of a jury—not only in connection with special sales but as a year round institution to admit to membership in the organization, to classify craftsmen within the existing membership, and to pass on all objects placed on sale in any shop conducted by the organization.

It is impossible for a group to claim high standards in the crafts for its membership and then place on public view poorly designed or poorly made objects. Nothing lowers more quickly the prestige of the organization in particular and of handmade objects in general. Every sale is, in effect, an exhibition and not only should it inspire the casual visitor with a sound respect for American craftsmanship but it should set a standard of accomplishment for other practicing craftsmen and not encourage them to make for sale shoddy, useless, or outmoded articles.

A jury needs either a background of experience in judging for a certain organization or else very careful briefing as to what the organization expects of it on the occasion of a special sale. The same jury can and, I believe, should adopt differing standards for different occasions. For example, for the pre-Christmas sale of a local craft organization a wide variety of inexpensive objects, including knitting and the simpler forms of needlework, and a number of each type, might be suitable, the main stipulation being that they should be technically sound and attractive in design.

Just because such objects are desirable in a sale at the local level does not mean, however, that the same type would be admissable in a sale-exhibition of state-wide scope or in a museum-sponsored exhibition where effective original design is of special importance. To make a juried sale fair and acceptable to the consignors the organization conducting it should make clear in its original announcements what types of objects are desirable. If the jurying is to be exceptionally strict this might well be indicated. The jury should be given a very clear idea of what is expected of it and plenty of time should be allowed for its deliberations. It should include persons with sound technical knowledge of the crafts to be judged. Ideally the reasons for the rejection of each article, together with constructive criticism, should be recorded for transmission to the craftsman. Equally important are special commendations for exceptionally fine articles—always the pleasantest part of a hard-working jury's job.

These paragraphs are written from a back-ground of experience which makes me only too aware how difficult it is to carry out these recommendations—but which has convinced me that they are worthwhile.

From HANDWEAVER AND CRAFTSMAN—To Weavers Far and Wide

With this issue, HANDWEAVER AND CRAFTSMAN rounds out its first year. We are still somewhat overwhelmed—and most deeply gratified —at the increasing friendly response to our venture. And who wouldn't be! The magazine is now read in all 48 states, Alaska, and Hawaii. It goes to weavers in Australia, Brazil, Canada, Costa Rica, Denmark, England, France, Israel, Japan, Liberia, Norway, Peru, The Philippines, Poland, South Africa, and Switzerland. One copy travels by air almost to the Arctic Circle.

Handweaving now, we believe, is the most rapidly developing craft. Skilled professionals are finding an ever-widening field—with architects, fashion designers, decorators, and in many capacities in the textile industry. Weaving is gaining greater recognition in occupational therapy, where it has sometimes been held to rather narrow limits. Hobby weavers are becoming more interested in creative design. In the next year we shall bring you the results of our explorations in many fields. So stay with us, continue to send us your suggestions and criticisms, and we can give you a more useful and interesting magazine.

Hand Weavers . . .

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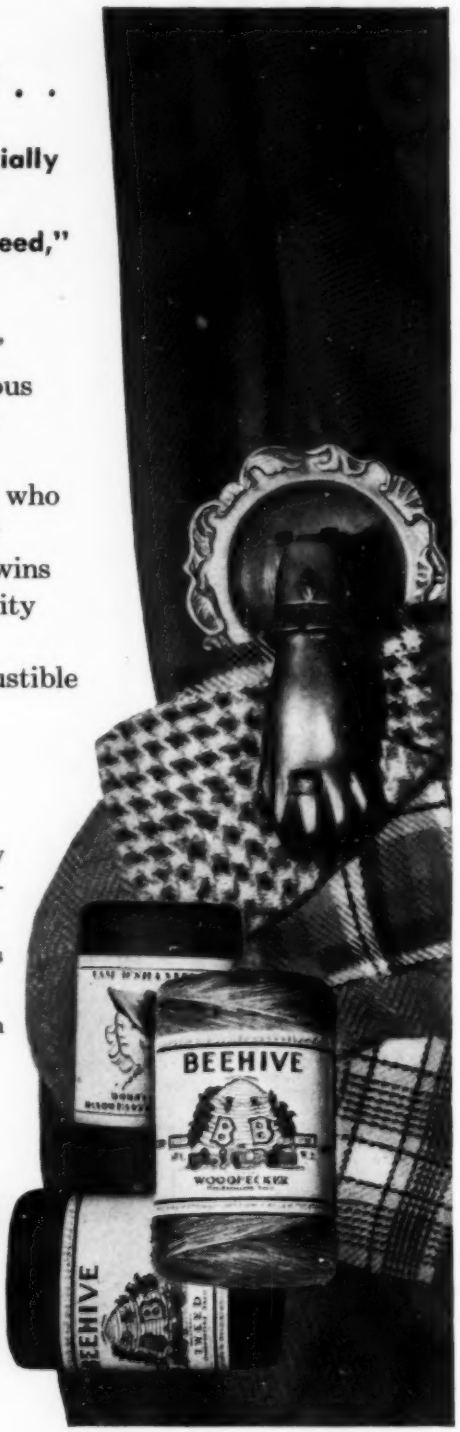

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MARY ALICE SMITH
Editor

Cover--Tapestry, woven of silk and metal, part of a Ming Square. Chinese, fifteenth century. These vibrant figures are a particularly fine example of the designs in ancient silks about which Miss Blumenau writes in the leading article in this issue. From the collection of the Cooper Union Museum for the Arts of Decoration.

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A fine example of the "Hippocamp," imaginary animal so popular in early Persian and Byzantine art, appearing not only in textile designs but throughout the field of decorative arts. This 11th century Byzantine design is woven in twill with dark red and blue the predominating colors. It is from the collection of the Cooper Union Museum for the Arts of Decoration, New York City.

Designs in Ancient Figured Silks

Masterpieces, Woven in Figures, Speak for the Spirit of their Times

by LILI BLUMENAU

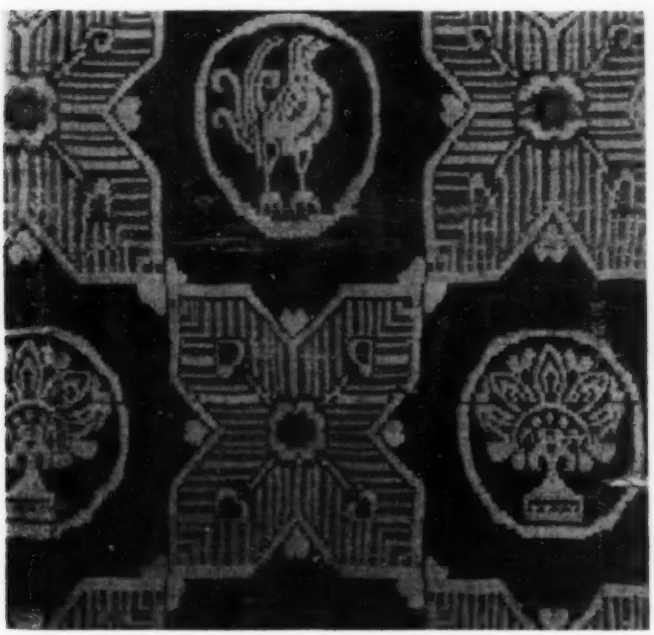
Silk staged a dramatic revival last fall with the opening of the great retrospective exhibition, "The World of Silk," at the Metropolitan Museum of Art which closed January 1, and the meeting of the International Silk Congress late in October. Silk Congress members were the first to see the Metropolitan collection, which spanned 2,000 years, including many rare pieces never before exhibited. The silk congress also saw a representative collection of contemporary silk fabrics from American and foreign houses.

FIGURED silks of the past speak for their times, for other places, other civilizations. The ever changing ornaments in silk, in certain times, reveal great ability to compose in this medium, whenever creative expression and technique were at the same level. Decorative fabrics of the past require an understanding of vocabulary and use of motifs of former times. A rose of eighteenth century French weaving speaks a dialect, in the language of design, which differs much from a rose by Persian weavers, even in its distribution on the cloth.

Silk textiles, beyond doubt, are the most precious of fabrics, and in order to appreciate them one needs to know a little history of silk. There are legends but no certainty as to when the Chinese discovered the process of the moth larva which spins itself within a cocoon. This revelation was closely guarded until the fifth century, when the Japanese, learning the secret, brought silk into history. The Far Eastern fabric was carried to the Mediterranean, but the art of cultivation of silkworms was still for some time unknown in the West. However, in the sixth century, Roman Emperor Justinian was fortunate enough to get silkworms smuggled out of China. This almost legendary enterprise initiated the European silk supply and market. Silk reached the height of its European fame during the Italian Renaissance, and Italy remains today the third greatest silk producing nation. The earliest Italian industry was in Sicily, where Arabs and Saracens introduced the fabric in the tenth century.

Wool, cotton and flax might be developed in almost any country, but raising of silkworms and mulberry leaves requires care, infinite patience, and favorable climate. The three branches of the work are: *sericulture,* worm-raising and selling of cocoons; *reeling,* the process of unwinding silk from cocoons into skeins; and *throwing,* or the twisting together of two or more filaments, which may be done either in throwing or in weaving mills.

Modern sericulture takes place in scientific nurseries. The short life of a silk moth consists of four stages: egg, worm, chrysalis, and adult moth. A mass of the worms are collected on sheets, washed in cold water, kept a few days in damp atmosphere, and put in cold storage until the young mulberry leaves are out and the time has come to incubate the season's batch of worms. The hatched silkworm is of hair-like thinness and about one eight of an inch long, but soon eats fifty times its weight and matures to a size of three inches.



Twill, Byzantium, 8-9th Century.

Cooper Union Museum
Lion strangler, plain weave variation, Spain, 11-13th Century.

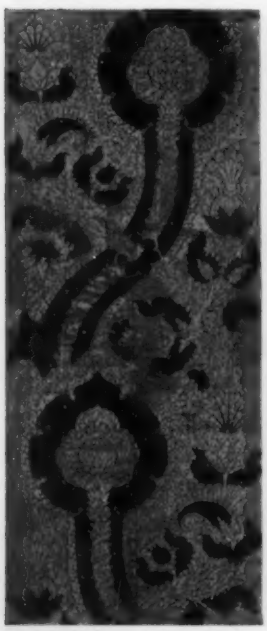
Plain weave, brocaded, Egypt, 13th Century.

Cooper Union Museum
Twill brocade, Italy, 12-14th Century.

The feeding leaves are chosen with particular care, since the quality of silk depends on the worms' feeding. When a worm is ready to spin, he begins with a movement of the head, as if making a figure eight. Glutinous filaments consisting of silk fibre and sericin are ejected from two openings under the mouth, and harden into one fibre as soon as they hit the air. When the silk is exhausted, the worm changes into a chrysalis, then into a moth, which moistens the end of its cocoon of silk and breaks its way out. However, for the production of raw silk, the chrysalis is killed by heat, so that the moth cannot develop, since the development of the new moth destroys raw silk. For reproduction of silk worms only a percentage of the moths are allowed to emerge, and the wasted cocoon provides materials for spun silk which, in antique silk construction, was never used.

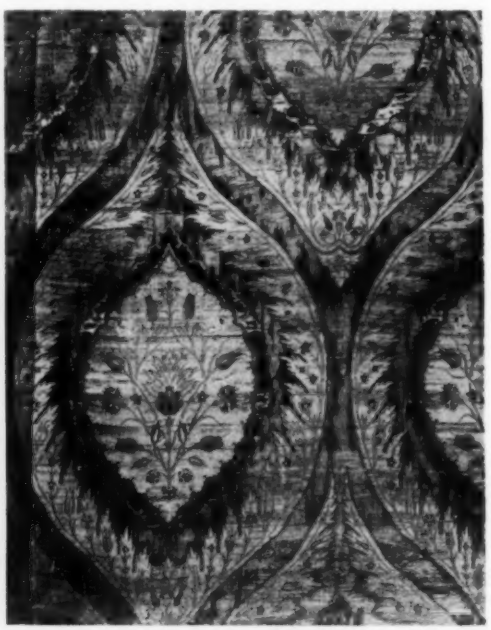
The cocoons of raw silk, ready for unwinding, are sorted by color, shape and condition. In order to soften them and remove some of the gum, or sericin, they are put in warm water. A reeler sitting in front of basins removes the first loose silk, which he puts aside as waste. He takes the good silk from several cocoons and winds or reels it into a skein. The different markets designate kinds of reeling, and after the reeled silk is thrown, or twisted, it is shipped to the mills where from raw silk it is made into woven goods.

Silk is the most durable of all yarns. Its tensile strength, inherent in the yarn, becomes apparent in the finished



Brocaded velvet, Italy, 15th Century.

Metropolitan Museum of Art
Brocade, Italy (Lucca), 13th Century.



Cooper Union Museum
Twill variation, Turkey, 16-17th Century.

Metropolitan Museum of Art
Gold brocade, Turkey, 16th Century.

Cooper Union Museum
Damask, Spain, 17th Century.

product. The tensile strength of woven silk equals that of the best iron wire. Ideal silk is soft without being sleazy, and is light in weight.

The silk designers of the past recognized the fabric's lasting quality, especially its capacity for absorbing dye, which is so necessary in a successful textile. Vegetable and mineral dyes were applied to the yarns, which were then boiled to further remove sericin gum, or the gum was boiled out after the material was woven.

With the prepared raw silk, spooled, and warped on a draw loom, the weaver designer entered on his work. The textile, to be used for a garment or furnishing, might be of unlimited length, and would be decorated with a motif which the weaver had chosen and would transform into a repeated woven ornament. It might be a stripe, sometimes a human figure, an animal, or a flower. The weaver of the past knew his tools as aids to expression, and had mastered their technicalities, so did not need to follow a prepared layout of the motif and its distribution. With sensory coordination of thought, colors and threads, he made a work of art in weaving.

The early designs in woven silks were imaginary, the later were imitations of nature, but in all decorated fabrics there was an intended or objective agreement between the ornament and the end-purpose, or use of the material. The original practical uses of antique figured silks have disappeared, but their lessons in weaving and decoration are alive and of enormous value to modern weavers.

The European history of these fabrics is based on the work of Persian designers of the Sassanid dynasty (sixth

Satin brocade, France, early 18th Century.

Cooper Union Museum
Brocade, France, 18th Century.

Metropolitan Museum of Art

Figured silk, France, Lyons, about 1770, designed by Philippe de la Salle.

Cooper Union Museum

Brocade, France, second half of 18th Century.

to seventh century); on Byzantine work to the thirteenth century; and on tenth to thirteenth century Saracenic, or Arabic, weaving in Spain and Sicily.

The influence of Oriental ornament on European design was sustained and long. The early designs were formal, yet managed to suggest the object represented. They remained formal, but gradually added minor details that showed increasing fidelity to the appearance of things. As formal ornamentation diminished, realistic effects and elaboration of detail came into fashion, until finally naturalism entirely superseded ornamentalism, or the two styles were mixed. Thus, from the sixth to thirteenth centuries, European silk designs were more or less formal. The sixteenth century weavers developed a tendency toward realism, which became absolute during the seventeenth and eighteenth centuries. The revival of all three classes is characteristic of the nineteenth.

The framework, or underlying plan, of the Sassanid and Byzantine designs consists of circular bands, or roundels, repeated at more or less regular intervals. The spaces within and around the circles are filled with ornamental devices. Animals, some fantastic, some real, face each other, or are seen placed back to back, Oriental-style. Small circles are used together with large, containing single or paired animals. Variety, of course, depended on the ingenuity of the designer. In a later period, the circular framework became elongated, approaching ogival form, characteristic of Gothic.

Arabic, Italian and Spanish weavers made their designs either with or without roundels, reflecting Persian and Byzantine custom. The framework often contained Arabic inscriptions, rosettes and geometrical forms. The absence of animal forms in many of the Arabic textiles was due to religious interdiction of such forms by the Sunni Mohammedans. A second, more fruitful dogma, forbidding the use of silk in large quantities, resulted in the production of a unique weaving style consisting of alternate stripes of linen with silk, often decorated, and of silk motifs woven on linen background. These stripes, a drastic departure from circular framework, were first used in Egypt in the eleventh century, and later in Sicily, where they were all-silk woven.

When European nations, during the Renaissance, became more or less established, a class of ornamentation under new circumstances began. Favorable political and social conditions, and organization of trade and manufacture, produced patronage and fostering of the arts. The propagation of fashion required a more extensive production, employing many more weavers than in preceding centuries. The early fifteenth century also witnessed a new weave construction. A kind of velvet had been woven in the Orient (according to inventories of the fourteenth century), but the pile weave created in Europe was altogether new.

Nevertheless, the influence of the Orient on velvet, as well as silk design, would be hard to deny. Constantinople was the chief market for supplying silk to the principal Italian centers. Imported textiles from Byzantium, Persia and Syria stimulated Italian weaving. A leaf shape, with reverse curved lines, became the basic framework. Within this leaf, and also in ogival form, a fruit ornament resembling a pomegranate was much favored. Also noticeable, was a first attempt to create allover simplified design in the form of waved lines running vertically, or obliquely, the length of the fabric.

During the sixteenth century, the Oriental tradition continued, but there was less formal dignity in the treatment of the motifs. A demand for greater variety and more rapid production accounts for some of the disappearance of older, more tranquil weaving schemes. Imaginative form in composing began to die out, and products of unsteady, less lasting value began to appear. There developed

The Scalamandré Museum of Textiles
Design requires 32 hand shuttles for brocading and 2 power driven shuttles for the background. Two weavers operate shuttles by hand to make this linen and silk brocade.

a greater emphasis on mechanical means of composing than on weaving expression.

We observe extensive use of botanical subjects, in the sixteenth century, with perhaps here and there a Persian flavor, weaker, entirely different from the Orient influence found in earlier periods. One may assume that the Oriental influence had become a habit. A rich mixture of framework, varying the ogival and circular, surrounds the motifs, which in themselves are a mixture of the formal and the realistic. Not only the greater demand for decorated silk, but also a decline of interest in production of textiles for special customers and occasions accounts for the decadence which now overtook silk weaving. In earlier times, true style had been stimulated by the design of individual textiles, but with the sixteenth century the weaver began to produce in quantity, for the sake of production, with a weakening sense of the use or purpose of his creation.

Mechanicalism in woven designs came out strongly in the seventeenth century. Plastic effects, baroque in style and architecturally contrived, were created through the medium of *brocatelle,* a new weave. A number of unfriendly textile qualities were produced, and forms, originally meant for execution in wrought iron, were taken over as ornamentation in weaving.

Designers commenced to overlook the surface quality in cloth, which is not a three dimensional medium. The eighteenth century weavers introduced ornaments shaded in such a way as to turn weaving into painting, and met with public acclaim. Quail, wheat and wreaths of 1770, by Philippe de la Salle, are an example of an artist's picture painstakingly reproduced in woven silk.

The public was also beguiled by the weavers' ability to mix weaves, in spite of the fact that there was less sense of order, form and fitness in the new virtuosity. Also, in connection with mass production, the modern rift between designer and weaver began to take place. More and more the designer left the limitations of the loom and problems of construction to a technician weaver.

In addition to unusual brocade innovations, imitating embroidery in weaving, and the use of lace designs as motifs, eighteenth century artisans also introduced large scenic and floral motifs, overcrowded patterns manufactured in mass yardage. However, towards the middle of the century, similar floral groups and garlands, with serpentine and interlaced ribbons, were woven in lighter, more delicate effects, combined with silk and satin striping. This fashion is remembered as the background of French extravagance just before the Revolution. Plain stripes, combined with spots of small flowers, characterize the period of Louis XVI.

The Revolution caused an abrupt change in silk design.

[*Continued on Page 50*

Cooper Union Museum
Satin, France, end of 18th Century.

Metropolitan Museum of Art
Brocaded satin, ordered by Napoleon I for the wall-hanging of a salon in the Palace of Fontainebleau, France, Lyons, 1805-1815, woven by Seguin et Cie.

Preparing Plant Fibers for Handweaving

By Toni Ford

LET'S BEGIN by saying that we don't pretend to know all about the subject in hand. We have had some experience and made some experiments and have drawn some conclusions therefrom. We got a great deal of pleasure some years ago in directing the efforts of handweavers in several locations down along the Carolina coast, who tried out a very great variety of nature materials. It was interesting, some of the weaving which resulted was beautiful and useful, some didn't turn out very well, but we learned from all of it. Here are some of the things we learned.

There are many types of natural materials that will work up well in handweaving. The grass-like materials are in the majority but by no means are they the only suitable materials. Appearance alone of course will not tell the story—we have to weave the fiber and use it and see how it stands up. For ease in handling at the loom it is nice if we can find weavable stems that are long, and strong and smooth, but often grass-like stems with distinct nodes, or places where leaves are joined to them, are more interesting because of these unevenesses. Some materials, like the leaves of cattail rushes and corn husks, can be twisted while damp into continuous strands for weaving. Much of this natural fiber has a greenish color when gathered and some of it will hold that color indefinitely but most of it gradually turns to the characteristic tan or brown of dried vegetable matter. Almost always, then, we introduce color into weavings with nature materials, by using colored warp threads or alternate wefts of colored thread inserted after each pick of the natural fiber, but we also can dye dried materials in many cases. We've dyed wheat and rye straw, honeysuckle vine, wild river cane, ash and oak splints, corn husks, reeds, and rushes quite successfully by use of a hot, not boiling, dye bath, in which the stems were inserted for a long enough period to reach the desired hue. Either vegetable dyes or the usual household dyes can be used. What we want to search for then is any type of natural fiber that appears to be strong enough, straight enough, and of interesting enough color or form to make an unusual and functional piece of weaving.

Florida palmetto—Photograph by Grant E. Averill, State Agricultural Experiment Station.

Where are we going to find these peculiarly pleasing plant fibers? Anywhere—everywhere. Along streams, in swamps or any damp places we will find a great number of the grasslike types, including true grasses, reeds, rushes, and sedges. You don't care about the botanical distinctions between these types of vegetation, just so you can gather any that seem to promise something. If you don't happen to have a river or swamp or coastline at hand there are lots of other places you can look. Along the railroad right-of-way, along fence rows, at the edges of fields and woods—anywhere that nature is doing her stuff. We've wondered if anything could be found among the seaweeds, and what there might be on the dry plains. Cactus might have drawbacks but how about some of the members of the yucca family? Each region will have its own characteristic flora from which we can select. The south has its acres of broom sedge, the middle west and other farm areas will have rye and wheat straw,—before the thresher

gets hold of it, we hasten to add. Florida and the gulf will have palmetto, there's cocoanut fiber in these regions too, and way up in Minnesota we've seen wonderful reeds around the lake shores. There are long leaf pine needles, and corn husks, there's river cane, our American relative of the bamboo.

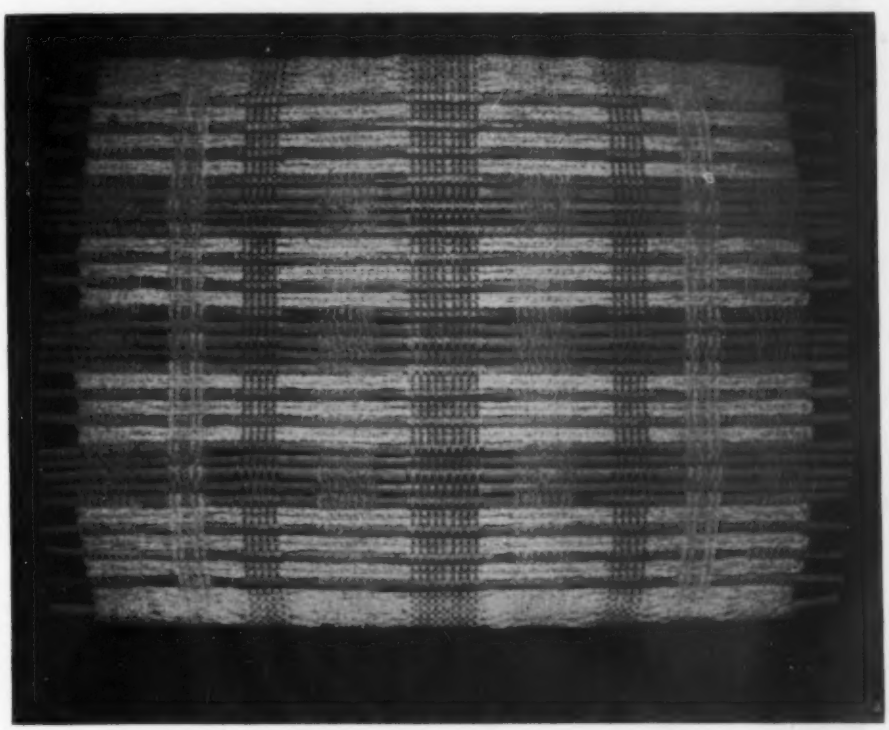
We've been around a little but we don't know the half of it. Here's a partial list of things we have tried ourselves or have seen tried: long leaf pine needles; wheat and rye straws; pampas grass; bear grass; cattail leaves and stems; sedges and rushes; palmetto; cocoanut fiber; corn husks; bulrushes; honeysuckle and other vines; oak and ash splints; wood slats. Imported from other lands there are rattan, Hong Kong grass, raffia, and bamboo. With these suggestions you'll think of many more from your own section.

With the desired characteristics of the fibers in mind—straight, long, strong, interesting in color and form—you can take an afternoon off anytime and do your harvesting. Of course bamboo, rattan, Hong Kong grass, splints and some other forms of natural materials (ones not processed to any extent but used pretty much as they are) can be purchased from suppliers, and for the city dweller this may be the only source. However, when one can search out his own material where it grows he'll naturally find a greater pleasure from the whole procedure and maybe benefit his health and/or his contour in the process. When? That's the first question, and it cannot be answered by saying, the first week in June, or the second week in August. Yet there is for each plant practically always a "just right" time. This will be when the plant is fully mature—about the time seeds are formed. If you gather the material before that time it may be soft and weak because its cellular structure is not complete. If you wait until the fall season and the material is dried up, it is often discolored and tattered and too brittle. Get it then at its peak—its prime. Cut it off with a sharp tool, do not twist, or jerk and tear it loose. Tie it up in bundles that you can handle easily and transport it to your back yard, or your work room, or a shed or somewhere like that.

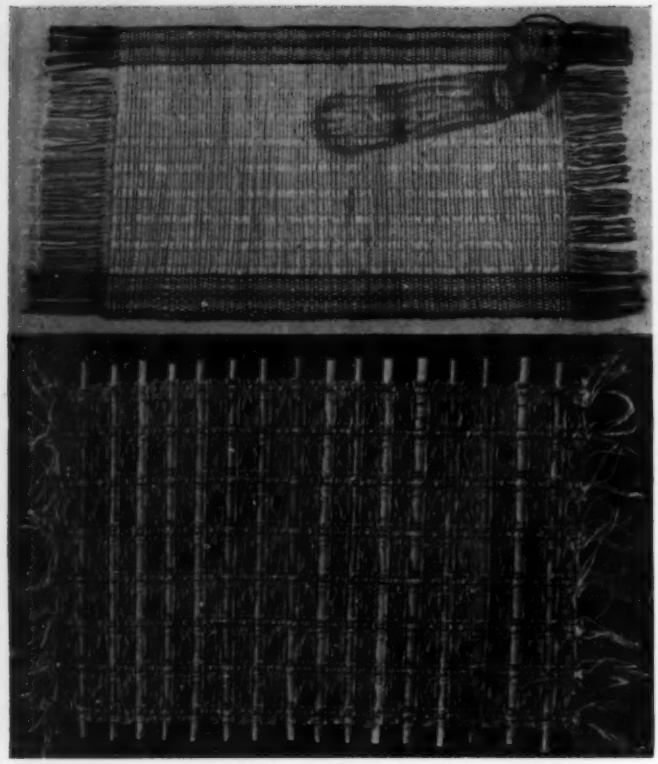
Well, you've got it now, what are you going to do with it? In the case of the grass stems and the like there are often leaves growing out along the stem and it will be easier to take them off now before the material is too dry. Just strip them off by pulling them. Most of these fibers will have considerable moisture in them, pine needles, palmetto and such as well as the grasses, reeds and river cane and the like. Curing the fiber properly then is important and pretty much the same in all cases. The conditions that are best will provide heat, and moving air. Don't pile the material several inches deep—spread it thinly on the ground, the floor of a room, on screens or racks—the latter are especially good because air can circulate all around and carry off the moisture as it evaporates. Some materials can be tied in small "hands"—as we do tobacco in the south—and these hung up to dry.

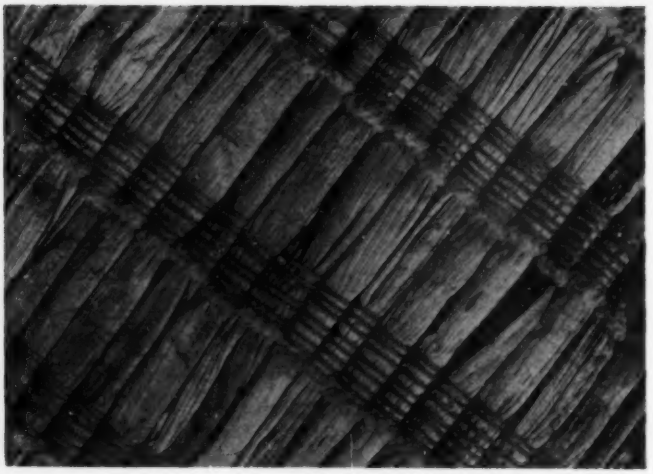
Do this job carefully, because if the material dries out too fast it may be brittle and break easily in weaving and in the woven piece. If the material is not thoroughly dried out, if stacked at too great depth in curing, one or another of the moulds or fungi will come along and take over and the result will be discoloration and rotting and weakening of the material. You can use artificial heat if you are set up for it but in such cases don't apply too much heat, and take your time, don't "cook" the stuff. You want the fiber dry but not brittle, a little on the flexible side. Now these directions are general and do not necessarily apply in all cases; cocoanut fiber for instance doesn't have to be handled that way, and corn husks can be procured anytime, after they are completely dried in the loft where they were thrown when the corn was husked. The softer inner husk is the one used and the coarse outside one thrown away. The husks are cut in narrow strips about a half inch wide, dampened and twisted together to form a continuous "weaver," just as in "rush" weaving.

Materials when cured should be tied in bundles and put away until one is ready to weave them up. Corn husks and some other materials can be stored in boxes or bags, but in both instances it is best to store the stuff where it is neither too damp nor too dry—probably not the attic or the basement but somewhere between. There are books which describe in detail the use of some of these fibers, their preparation and processing, among them books on the use of pine needles and palmetto—the craft and hobby book suppliers will know and recommend these to you if



Split bamboo window shade, woven at Plymouth Colony Farms, Plymouth, Michigan. Bamboo is combined with white chenille, gold braid and white tiger cord. Other shades are made with flax, carpet warp, novelty rayon, and metallics.





Above—Washable handwoven screen of banana bark interwoven with chenille yarn and linen string. Designed by Geraldine Funk, Fiber Textile Shop, Puerto Rico Industrial Development Company, San Juan, Puerto Rico. Top left—Table mat woven of corn husks by Bessie Wildcat of Qualla Crafts, Cherokee, North Carolina. Lower left—Mat of split bamboo, vari-colored yarns in shades of coral and green, designed by Rosalind Ray, member of the Weaver's Guild of the Marin County, California, Art Association.

you are interested. The directions above cover most general cases.

Anything special about "finishing" the woven pieces? It isn't in the scope of this little article to give directions on weaving and anyway you want the fun of working out your own warp combinations and experimenting with threading and color. Maybe you weave some lunch mats, or shades for a window or a floor mat, or material for a floor screen—there are many things you can make but let's say you have this all accomplished and you want to know how to protect the material from any natural or unnatural hazards—how to extend its period of usefulness. For instance people say, "How do you keep these grass mats from becoming mildewed?" Well how do you keep your linens from becoming mildewed? Linen is the natural fiber, flax, processed somewhat and you take care of it by seeing that it is kept dry or when wet that it is promptly and properly dried out. In general that's all that is necessary to take care of materials woven from natural fibers. We have used table mats made of broom sedge in our home for years with no special protection or care —if they get soiled wipe them with a damp cloth, spread them out and let them dry. If the material has been properly cured you do not need to worry much. Of course if the material is to be used in a very damp climate, kept on a porch or in a picnic area outside, for camp use and the like, it is perfectly in order to lacquer it to keep out the dampness—not shellac now nor varnish—lacquer, and if possible spray it rather than brush it on. Sometimes in the case of floor mats or screens there is a decorative touch to the sheen of such finishing materials and it may serve as a protection against wear too—whether or not you wish to use any waterproofing finish will depend then upon the use of the article and where it is to be used. Mostly no such finish is necessary. We have a very damp climate in the mountains of North Carolina but have never found such protection necessary for articles woven from natural materials.

Lampshade designed and woven by Beatrice Anderson of East Gloucester, Massachusetts, from the rushes she gathered on the salt-sea marshes near her home. Warp—combined gold and cotton yarn with red and white boucle and gold yarn for borders. Lamp base by Edgar Böckman, leading Swedish ceramist, in ochre, with line carvings in grayish white, typical of his salt glaze vases. Table mat from Sweden in rölakan technique of natural linen and wool in pastel shades of blue-green, rose, and lavender.

See? It's not difficult, you'll enjoy taking a walk and gathering the material, it's no great chore to cure and prepare it, it's thrilling to work out your original ideas on the loom and how proud you will be to use these unique pieces in your home or to send a grass lunch set to Aunt Nellie for her anniversary. • • •

Making Narrow Looms Do Big Jobs

by MARY NELL KLING

"HOW WIDE is a narrow loom and how big a job can it do?" This is a question I have answered many times over recently. Or I have run into a beginning weaver who, when she sees a large loom immediately says, "Oh, but I only have a small loom and I couldn't do what you're doing."

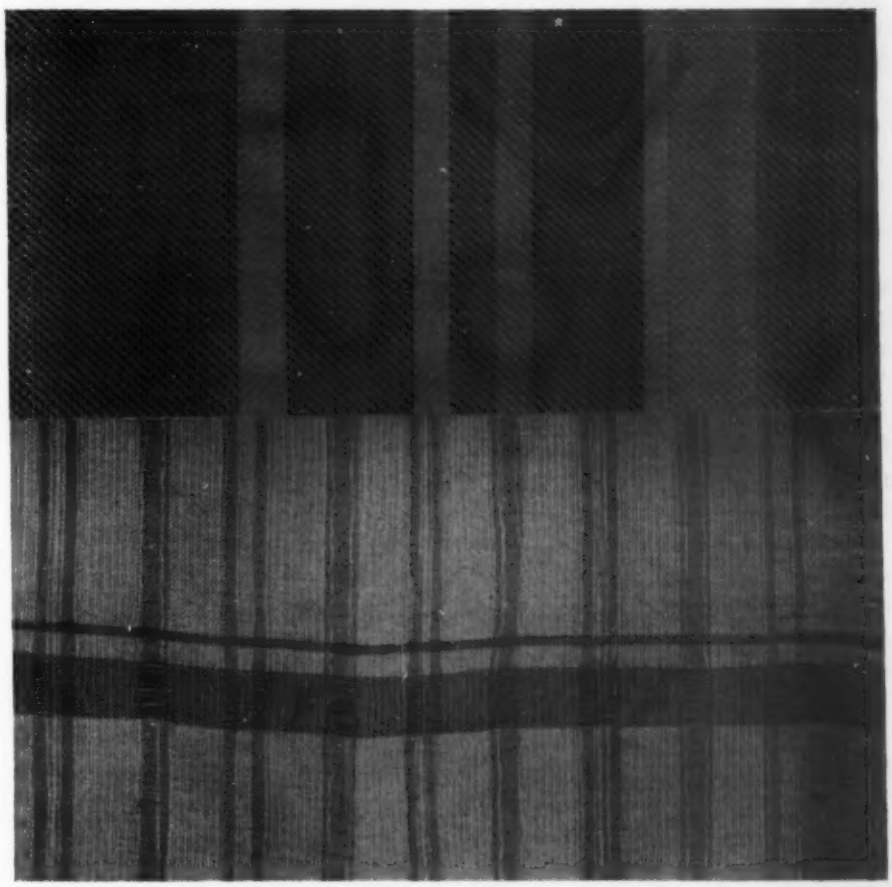
The truth of the matter is, narrow looms are the little giants of handweaving, presenting endless possibilities if the weaver uses careful planning and some imagination. A narrow loom is one on which the reed measures from twelve to twenty-four inches in width and in this space a multitude of interesting fabrics can be woven to good advantage.

The first of these small loom techniques, of course, is the "strip" idea. That is, weaving a number of straight strips of fabric as wide as you can and sewing them together. This is probably the very oldest and most used of all the applications in weaving. For that reason, we will not even discuss it at any length except to note that the weaver can do simply fascinating things with it in the way of table linens. The newest and most modern use of this "strip" weaving is to use the lengths as luncheon or dinner scarfs. One scarf is woven to fit the table lengthwise; the other just fits the table widthwise. The scarfs are placed on the table, crossing each other in the center and making four very nice place settings. If the table is a very long one, two scarfs can be made to go across the table widthwise and six place settings can be had. The ones pictured here are woven in Irish linen with the ends done in leno lace at the hemline and very fine rows of leno between the three pattern borders. The borders are put in with a flat oyster-white linen which has just enough sheen to it for contrast.

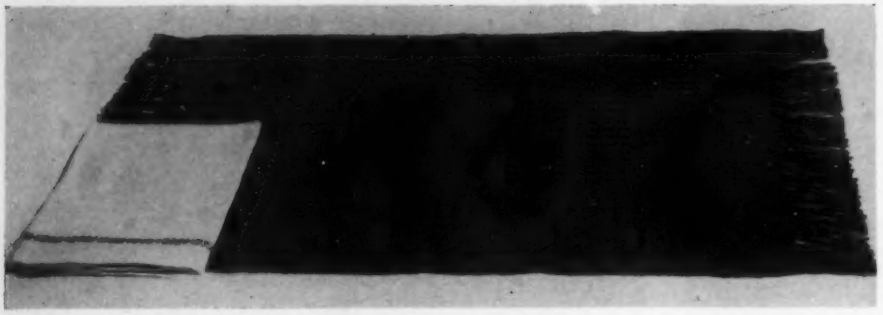
In the matter of fabrics, it is much easier to weave them on a 24-inch loom than on a 36 or a 45-inch because any small loom will manipulate easier and faster than a large one. The one thing to keep in mind is that what you can not weave in width you must make up for in yardage. All of the yard-fabrics pictured in this article were woven on a 24-inch loom.

The first is a tweed woven on a beige warp. The stripe is a fine nubby brown wool spaced at regular intervals through the warp. The weft is a dark green wool. It will eventually be a jacket similar to the hounds' tooth check shown here. This wool check also was made on a small loom. It is a simple two-thread check in rust and beige, made from Australian wool. I have found it takes just about four and one-half yards in this width to make one of these short coats or jackets. The width cuts to a very good advantage. I found the left-over strips at the sides of the pieces from which this jacket was made were barely an inch wide. If a skirt is made to match, an additional four yards will be needed. The skirt will almost have to be gored and a six-gore is decidedly more advantageous than a four-gore.

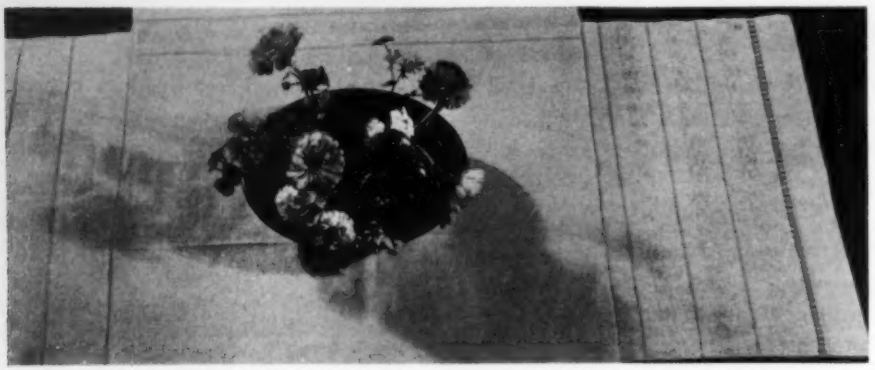
The second, or middle, fabric here pictured is a mercerized cotton in a three-color check; lavender, green, and



Valance in bright colors: green, blue, red, yellow stripes in warp of 10/2 mercerized cotton. Weft of 10/2 mercerized linen in white. Thin curtain material in double weave technique with brown plastic, green and gold linen stripes.



Place mat and napkin, with mat woven 12/2 maroon linen in Bronson lace. One instance where weaving a warp with self-color and texture is effective.



Irish linen table scarfs, ends in leno lace, and fine rows of leno between the three pattern borders which are done in a flat, oyster-white linen.

natural. So many people have felt of this cloth and said, "What a handsome linen," that I have almost ceased to correct them and say it is cotton. It will some day be, I hope, a two-piece suit and, since I have sixteen or eighteen yards of it, the excess will go to making little valances for my kitchen curtains.

Fabric number three is a length of drapery material. The ground color is green No. 10 two-ply pearl cotton with the warp a shade lighter than the weft. With this method, I get myself into little arguments with some weavers because I never weave a warp with its self-color if I can possibly get away from it, except when weaving plaids.

When the warp is slightly lighter than the weft in color, it seems to me the texture is heightened and we can do justice to the really fine texture possible in handweaving. Otherwise, the cloth looks like any commercial fabric.

The stripes in this drapery material are a rayon and cotton ratiné-type yarn. The wider stripes are silver gray and yellow and the finer stripes are a soft rose, to add warmth and keep the cloth from being cold and brittle looking. In this particular case, the rayon yarns were put on another beam on the loom because of their tendency to stretch. I do not believe it would have to be a double-beam weave if care is taken in the weaving, but it did speed up the operation in this cloth.

I also have a favorite blouse woven on the small loom. The warp is Egyptian cotton and the wefts are a linen with a rayon nub and orlon, a synthetic fabric. Because of the spaced nub in this linen yarn, I do not like to weave it as a single weft. The nubs have a way of bunching in spots which are a little too dense for the rest of the cloth. The rows of orlon fiber between each row of linen give not only a graceful, trailing pattern effect, but add interest to the texture.

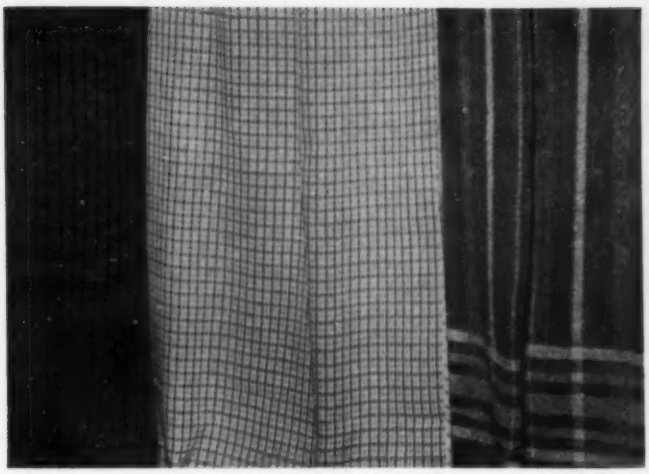
If you have not used orlon, there are several things you will want to know about it. It sheds water like a duck. It is very cool, dries quickly, and requires only a good luke-warm iron for ironing. There is not the terrific "stretchiness" to it that we find in both rayon and nylon. So far, I have not used it in the warp. This is one of my next projects. But, however it is used, I know it is only good for texture and decoration. It is not a fiber which is beautiful all by itself in handweaving and I shall limit it to decorative effects as I have nylon and metals.

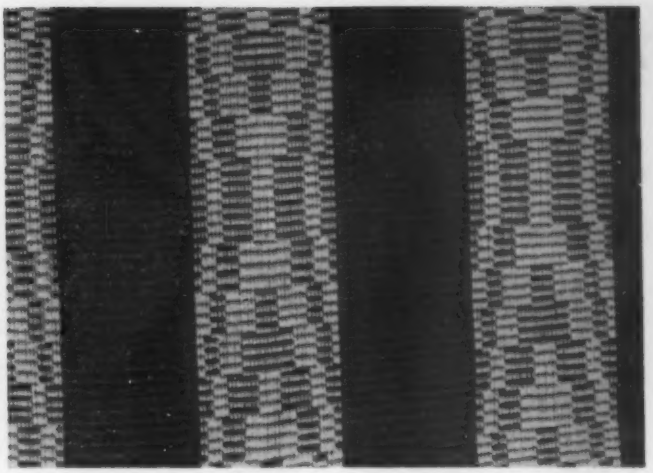
The most neglected technique on the narrow loom is the double weave, or, as we say, weaving a fabric twice the width of the loom. Even beginners know this can be done, but there seems to be an aversion on the part of most people to try double warping and the change in tie-up of the loom. In curtain materials I have found some fascinating effects can be obtained like the one in the picture with the heavy striped valances. Some weavers tell me they think this technique is slow, but I have not found it any slower to weave a double curtain material on a 24-inch loom than a single one on a 45-inch. Again, there are differences in manipulation. It takes a little more time to throw a shuttle on a larger loom. The end result is just about the same for I have come up with a 45-inch curtain on a 24-inch loom. The selvedge on the left is woven so that it is open and the fabric on the right-hand side of the loom is closed. Some figuring will have to be done in denting the warp to make the skipped dents in the reed come out so your pattern will be even. But it is not too difficult.

This thin material is woven on an Egyptian cotton warp. The wefts are a linen for the ground, rather rough and tow-like. The wider stripes are a brown plastic yarn which gives a shiny crispness to the whole. The finer stripes are a green and gold linen. This same sequence of stripes appears at intervals about one foot apart in the curtain. Using color in the curtain is optional, of course, especially in view of the fact the valances are striped. For this design of window, which is long and wide, the stripes are effective and fit the architectural setting.

The valances were not done in the double weave since this was not necessary on this project. The one with the vertical stripes is woven on the Egyptian warp with a No. 10 two-ply pearl cotton. A horizontal-striped valance is made out of a No. 10 two-ply pearl cotton warp with a No. 10 two-ply mercerized linen weft in white. An excellent fabric; lustrous and decorative and what a good way to use up scraps of thread!

Many other useful pieces of heavy-duty fabrics can be woven in the double





Tweed woven (left) on a beige warp, stripe of fine nubby brown wool, weft, dark green wool; Mercerized cotton in three-color check, lavender, green, and natural; Drapery material, cotton in shades of green, with stripes of silver-gray, yellow, and rose. Upholstery fabric (right) woven on 16-inch loom of navy glazed cotton and white two-ply pearl cotton.

weave. Baby blankets, bags (both shopping and street), pillow cases and very handsome summer rugs in jute, or jute woven on rope or mason's twine, are just a few suggestions.

The warp-face weaves can not go without mentioning when we speak of the small loom. They make very good upholstery materials because of the closeness of the setting in the reed. On the narrow loom, however, they do present a whole new set of problems to be solved and I think they almost belong in a class by themselves. I am working on a technique of this kind with an upholsterer at present. Perhaps HANDWEAVER AND CRAFTSMAN will invite me to write again on this really technical project so that I can report my findings. I prefer to call this kind of weaving engineering rather than designing because the problems have to do with size, space, structure and contours.

The best piece of fabric I have ever woven is the striped piece in the picture. It was made on a 16-inch loom, warped to the very hilt and set at seventy-two threads to the inch. The warp is a navy-blue glazed cotton and a white No. 10 two-ply pearl cotton. When the man who made this little loom for me saw this fabric, he gave a long, low whistle and said, "Gee! I didn't know that loom had so much 'stuff' in it!" One end of this cloth went to upholster a footstool and two or three pieces of it went into pocketbooks. This kind of thing offers good possibilities for a dressing table bench or the top of a cushion for a long wooden antique settee.

Another piece of warp weaving is a table runner which is used on an antique cherry table in my hallway. It is of slightly looser structure than the upholstery material. The warp is a soft, dark green No. 5 two-ply pearl cotton and a natural colored linenized six-cord cotton. The pattern is picked up on a stick shuttle, a slower method of weaving than most but very effective in this piece. It is set at thirty threads per inch in the reed and is so strongly made I am convinced it will last forever. I do hope my great-grandchildren will like it!

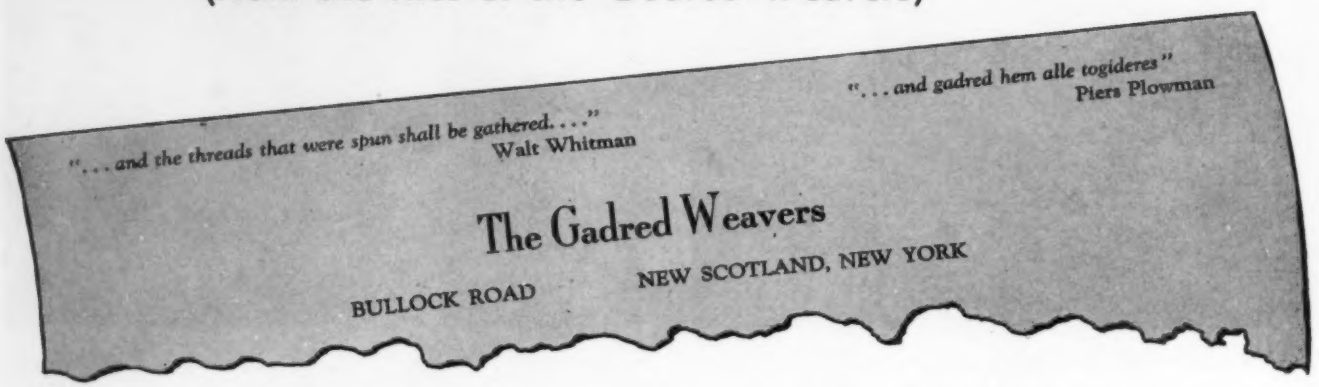
When we look at the narrow loom in the light of some of these projects, it is taken out of the hand towel and place mat class and almost becomes a piece of heavy-duty equipment. Too often we are apt to dwell on its limitations rather than its possibilities. There is a real challenge in it to the cleverness and ingenuity of the weaver and, with this kind of approach, everyone can weave and everyone can afford a loom.

• • •

Rust and beige hounds' tooth check, Australian wool. Woven on a 24-inch loom, four and one-half yards is required for this jacket.

A System in Symbols

(from the files of the Gadred Weavers)


"... and the threads that were spun shall be gathered..."
Walt Whitman
"... and gadred hem alle togideres"
Piers Plowman
The Gadred Weavers
BULLOCK ROAD
NEW SCOTLAND, NEW YORK

Dear Chasey:

The children want to learn to use the eight harness looms. Have you any idea as to how I can teach them to read shed drafts?

McGad

Dear McGad:

Before you can teach a subject to children, you must first understand it thoroughly yourself, and I'm wondering if your question may not indicate that the field of the drafts is not quite clear in your own mind. If it were, I'm sure you'd find some way of teaching Mary and John.

A complete set of drafts for weaving consists of the *threading* draft, which is the plan for the way in which the loom is to be threaded; the *shed draft,* sometimes called treadling or tie-up, which is the plan for the way in which the cloth is to be woven; and the *condensed draft,* sometimes called a short draft, which is an abbreviation of the threading draft showing the possibilities for design inherent in that threading.

For centuries weavers have expressed their plans for their looms in symbols, until in this country today there are almost more systems of symbols than there are makes of looms. The enclosed map of the United States shows you some of the various ways in which weavers in this country write shed drafts. With the exception of the Indian sign down in Maine which I tucked in for the children, each group of symbols expresses exactly the same thing, i.e., how to weave the two blocks for a reversible twill on eight harnesses. The other map of the Scandinavian countries shows the same thing written according to methods prevalent in those countries. These symbols take the place of words, and if you know one system you can use the maps as a key to translate all the others, regardless of the language of the country of origin. In working with the children, I think you would be well advised to limit your explanation to *one* system, using the maps merely to show them that it is not the *only* system.

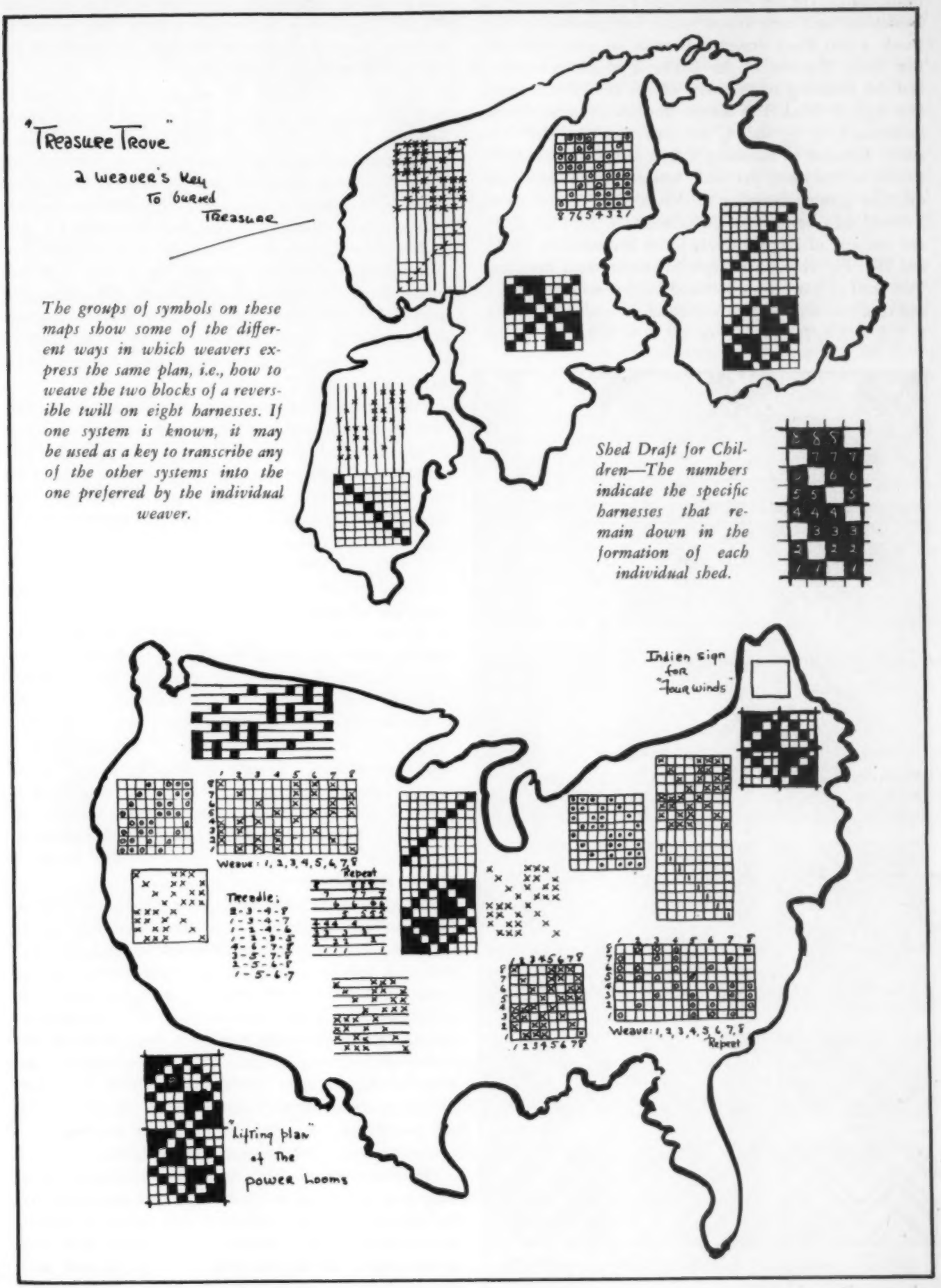
There is no need to be afraid of symbols. You are thoroughly familiar with a red flag as a symbol of danger, because, as a symbol, a red flag has only this one meaning. The whole field of the drafts for weaving is clarified if you use *enough* symbols so that they do not overlap, and at the same time avoid all unnecessary repetition.

I have found the Gadred method of writing drafts easier to work with than any other, and for that reason I think it will be the easiest one for you to explain to the children. One thing you must bear in mind is that the graph paper itself is a symbol. *The spaces between the vertical lines indicate the warp, and the spaces between the horizontal lines indicate the harnesses of the loom.* All the drafts are written to be read from right to left, and from the bottom up, so by using graph paper that is divided off into groups of four there is no need to use numbers.

Except when there is a need to indicate more than one color, the symbol in the threading draft indicating on which harness a warp end is to be threaded is always the sign O. Fig. 1A shows a fragment of a straight twill threading for an eight harness loom. Reading from right to left, and from the bottom up, this means that the first warp end on the right hand side of the loom is to be threaded through the first heddle on harness #1; the second warp end through the first heddle on harness #2; the third warp end through the first heddle on harness #3; etc. The ninth warp end goes through the second heddle on harness #1, and so it goes across the loom.

The names of the different weaves refer to the different ways in which the weft interlaces the warp, and *the foundation for each weave lies in the threading of the loom.* There are two main classifications of threadings: the *constant* threadings, which are *always* the same; and the *variable* threadings, which, from time to time, are modified for one reason or another. The range of possibilities on constant threadings is so wide that it will give you more than enough for the children. The straight twill threading in Fig. 1A is an example of a constant threading. It is *always* written this way.

Three reversible weaves, (one of the twills, damask weave, and double weave) are all developed from the *same* threading. The reversible characteristic of these weaves depends upon threading the warp in groups of ends, each group requiring four harnesses and thereby controlling a specific part


"Treasure Trove"
a weaver's key
to buried
Treasure
The groups of symbols on these maps show some of the different ways in which weavers express the same plan, i.e., how to weave the two blocks of a reversible twill on eight harnesses. If one system is known, it may be used as a key to transcribe any of the other systems into the one preferred by the individual weaver.
Shed Draft for Children—The numbers indicate the specific harnesses that remain down in the formation of each individual shed.
Indian sign for "four winds"
Weave: 1, 2, 3, 4, 5, 4, 7, 8
Repeat
Treadle:
2-3-4-8
1-3-4-7
1-2-4-6
1-2-3-5
4-6-7-8
3-5-7-8
2-5-6-8
1-5-6-7
Weave: 1, 2, 3, 4, 5, 6, 7, 8
Repeat
"lifting plan" of the power looms

of the design. The component parts of a design are known as Blocks, and since these weaves require four harnesses for each Block, a two Block design is possible on your eight harness loom. The *size* of the Blocks is measured in units, and the threading of the units of the Blocks is constant. One unit of Block 1 is always threaded consecutively on harnesses 1, 2, 3, and 4, and one unit of Block 2 is always threaded on harnesses 5, 6, 7, and 8. (If you had a sixteen harness loom, you could have two more Blocks, and therefore greater flexibility of design. One unit of Block 3 would then be threaded on harnesses 9, 10, 11, and 12, and one unit of Block 4 would be on harnesses 13, 14, 15, and 16). Fig. 1b is an example of this constant threading. Two units of Block 1 are followed by two units of Block 2, and then two units of Block 1 again. It is read 1, 2, 3, 4; 1, 2, 3, 4; 5, 6, 7, 8; 5, 6, 7, 8; 1, 2, 3, 4; 1, 2, 3, 4. Fig. 1A can be used as threading for these three weaves in *single* unit Blocks. The number of units in a Block may be varied, but, regardless of the number of units, the threadings for the units of the Blocks remain constant.

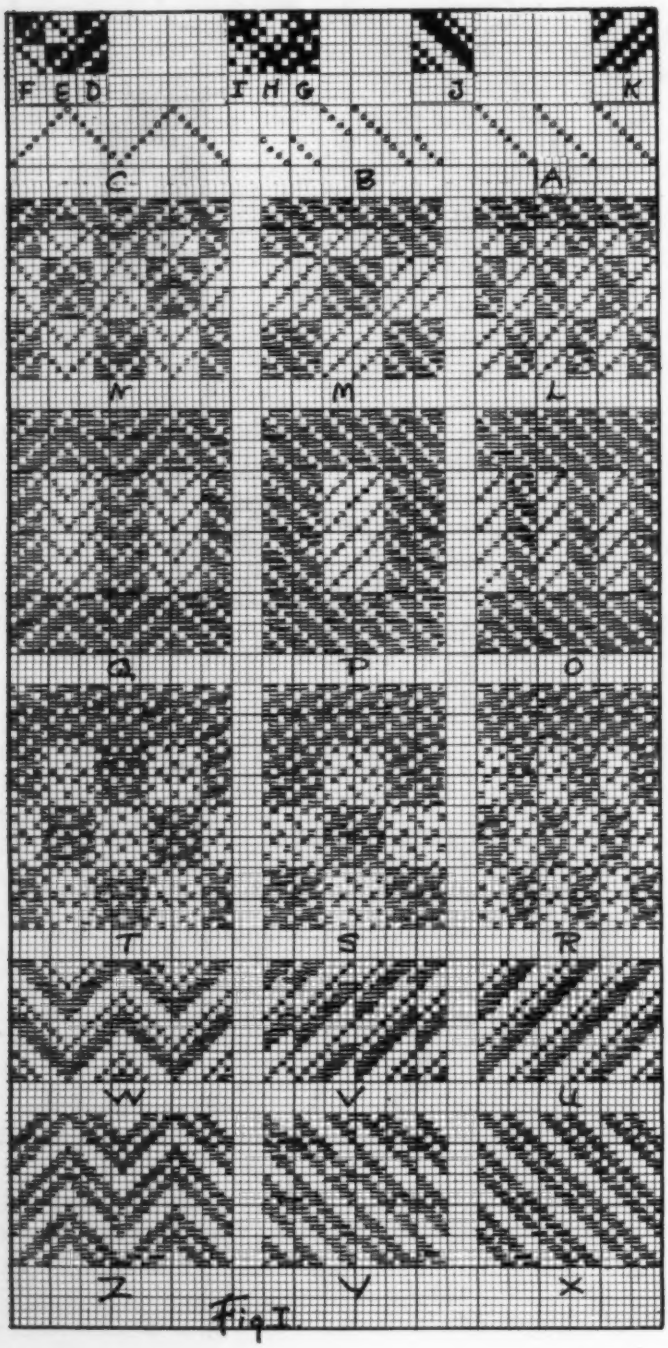


Fig. 1

Fig. 1C is an example of another very useful constant twill threading. This is known as a pointed twill threading, and runs 1, 2, 3, 4, 5, 6, 7, 8, 7, 6, 5, 4, 3, 2, and repeats.

The shed draft shows the formation of the different sheds for each throw of the shuttle, and the order in which these sheds are to be used to develop one of the structures possible on a particular threading. A shed draft shows how the total number of warp ends is to be divided into two groups to form two sides of the shed triangle. The symbol of the full square is used to indicate the harnesses that control the warp ends in the lower group, because it is *over* this group of ends that the shuttle passes to develop the structure of the cloth, and, in so doing, the design that is inherent in that particular structure.

Plain weave is the only weave in which the weft interlaces *single* warp ends. In all others, it passes over and under *groups* of ends, or groups of ends and single ends. Fig. 1D shows a shed draft in which the weft goes over three warp ends and under one. In the first shed, the weft goes over the warp ends in harnesses 1, 2, and 3 (indicated in black); under the warp end on harness 4 (left blank); over the warp ends in harnesses 5, 6, and 7 (black); and under the warp end in harness 8 (blank). With four square graph paper you should have no difficulty reading the other sheds in the same way, if you always remember to start at the bottom and read up, and that the harnesses indicated in black control the ends in the lower half of the shed triangle. When this shed draft is used with either threading A or B, the Blocks are woven together which results in a straight twill.

Fig. 1E is a *constant* shed draft for weaving Block 1 of the reversible twill possible on threading B, and Fig. 1F is a *constant* for weaving Block 2. Fig. 1G shows how to weave the Blocks together in damask weave, and Fig. 1H and I show how to weave Block 1 and 2 of damask weave individually. These sheds are constant, too. Fig. 1J and K are two more variations.

Just as there are many shed drafts that may be used on one threading, so are there many threadings on which the same shed draft may be used. Whether or not a shed draft will work well on a particular threading depends not only upon the threading itself, but also upon the yarns to be used. Too long skips, either warp or weft, will make a finished fabric structurally weak, but what is a long skip in a heavy yarn will not necessarily be too long in a fine yarn. To save time and to avoid disappointment, it is a good idea to try out a shed draft on a particular threading before you actually start weaving. This is called drawing down a threading. Fig. 1 L-Z shows you how to do this.

The symbol of a straight line (—) indicates which warp ends are covered with weft. In the first shed of Fig. 1D, the weft goes over the ends in harnesses 1, 2, 3, 5, 6, and 7, so a straight line is drawn directly under those ends as they appear in the threading draft. In the next shed, the weft goes over the ends in harnesses 1, 2, 4, 5, 6, and 8,

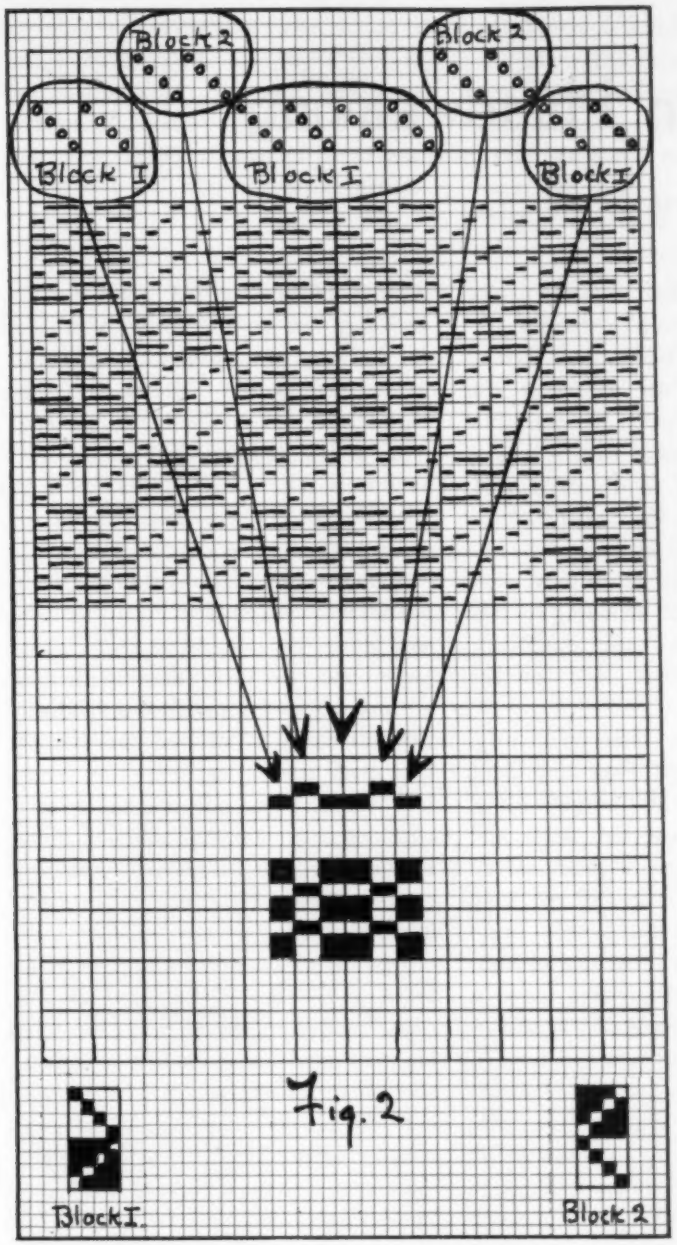


Fig. 2

so a straight line is drawn directly under the symbol for those warp ends. By completing the shed draft and repeating it for a few times in this way, you can see exactly what is going to happen when you weave according to it on any one of these three threadings. In Fig. 1L and M, the longest skip, either warp or weft, is over three, but in Fig. 1N there is a weft skip over five ends. The success of this shed draft on the pointed twill threading would therefore depend upon the diameter of the yarns and the sleying of the warp. By studying this page you will quickly see the construction of several different fabrics, and will notice that of all these shed drafts, only Fig. 1Z is good on the pointed twill threading in heavy yarns.

The condensed draft is the abbreviation of the threading draft, and shows the elements of the design inherent in that threading. The condensed draft does not show the detailed plan for the structure of the cloth as the shed draft does, but, since it depends upon constant threadings, it *implies* the structure, i.e., the range of possibilities. It shows the limits within which the design may be developed, and, when drawn down, shows the over-all effect or design of the fabric.

Fig. 2 shows how a threading draft may be abbreviated into a condensed draft. At the top of the page is a threading of three reversible weaves mentioned earlier. Two units of Block 1, two units of Block 2, four units of Block 1, two units of Block 2, and two units of Block 1. The arrows point to the abbreviations of these Blocks in the condensed draft, each unit being indicated by a full square. Block 1 is always on the first horizontal space, and Block 2 directly above it on the next horizontal space.

The drawing down of this threading shows that the constant shed drafts for the weaving of the Blocks produce constant results. This is drawn down showing Block 1 twice, Block 2 once, Block 1 twice, Block 2 once, Block 1 twice. For that reason, the condensed draft may also be drawn down in an abbreviated form. Directly underneath the condensed draft on Fig. 2 is a drawing down of the condensed draft using the Blocks just as they were used in the drawing down of the threading draft. This is only one of the many ways in which this draft may be developed.

Perhaps I should point out that although in this explanation I have started with the threading draft and gone to the condensed draft, in actual practice, I usually start with the condensed draft and go back to the threading. This example is a condensed draft of this particular threading, but it is also a condensed draft of any two Block design. By knowing your constant threadings and shed drafts, you could thread and weave this condensed draft, not only in any one of the three reversible weaves mentioned, but also in a six harness twill, spot weave, summer and winter, or overshot.

In working with the children, you'll probably concentrate for the most part on shed drafts, but in any case be sure to show them the other drafts so that they will begin to sense the law of the loom. Recognition of the existence of this law is the first step towards complete understanding of weaving.

Chasey

Dear Chasey:

Thanks to your help, the children are weaving on the eight harness looms with no trouble at all, and have already woven bits of straight twill, both the Blocks of the reversible twill, and a little damask. They are delighted with their sense of accomplishment.

When your letter first came I was completely at sea as to how to approach them, but Mary came to my rescue. As soon as she looked at the U. S. map she said, "I know! Symbols are signs like Indian signs! There's one in the corner!" Soon John and I were looking at more Indian signs. The sign for day ○ ; the sign for night ● ; the sign for rain ; the sign for mountains ⩚. When she put them together we could both read,

○—●—○—● "For two days and nights it rained in the mountains." From that it was just a step to everyday symbols. We

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High Fashion in Handweaving

by DOROTHY BRYAN

A DRAMATIC means of presenting handwoven fabrics was achieved by the Contemporary Handweavers of California, with a membership including weavers in San Francisco and nearby cities, at their Third Annual Exhibition where they displayed 16 original models exemplifying the satisfactory results that can be obtained when top flight custom dressmakers and handweavers cooperate effectively. Held in conjunction with the Fourth Annual Exhibition of San Francisco Potters at the M. H. de Young Memorial Museum, San Francisco, November 9 through December 15, the exhibition comprised an extensive showing of handwoven textiles, all of original design, in addition to the garments.

Directing the group in preparations for the showing was Miss Mary Walker Phillips, president of Contemporary Handweavers, who worked closely with Dr. Elisabeth Moses, curator of decorative arts for the museum. Marta Page and Nora Ruuth designed and executed all of the garments in the collection of original models from fabrics designed and woven by members of the group. Hats from the same fabrics to go with some of the clothing were created by Countess Katja.

A jury consisting of Mrs. Margery Hoffman Smith and Mrs. Jeannette Spencer, interior designers, and Miss Ruth Mackinley, director of design for the Dorothy Liebes Studio, chose the weaving. Selected on the basis of design, craftsmanship, texture, color, and fitness of the material for the intended use, the textiles were predominantly twill weaves, with many of its variations, but included Bronsons and overshots interestingly handled and a diverse presentation of stripes and plaids.

New and different textures were created by the selective choice of materials from a wide range of yarns. Exciting decorative effects, particularly in the finished garments, were obtained through use of ribbon, novelty braids, and sequins woven into the fabrics.

Enhancing the interesting textures was the excellent use of colors that ascended in scale from a woolen fabric woven in three tones of natural yarn to textiles executed in vivid colors in exhilarating combinations. On the whole, metallics were employed judiciously and with restraint. In the entire show were textiles for many uses, including yardage for clothing, drapery and upholstery, made-up table linens, and novelty pieces.

In addition to the collection of original models by Mrs. Page and Miss Ruuth and the hats by Countess Katja, were finished bags, sweaters, stoles, and the like. Charming leisure shoes, woven in black wool with stripes of red wool and looped gold metallic done in small overshot were shown by Margarita Robinson. An exquisite evening bag in white linen and gold metallic woven in pattern by Dorothy Ahrens was done in fine threads, carefully handled. A sculptured effect was achieved in Janet McNinch's rug through the combination of wide bands of chenille she had made herself and narrow bands of rug wool on a linen warp, all in white.

"Athenia," an appropriately named wedding gown, for which Ruth Howard wove the material, exemplified the necessary co-operation involved in creating the completely custom-made garment in that Miss Howard first wove the samples of fabric submitted to the dressmaker who in turn made a sketch of the proposed gown together with estimates of the yardages.

From the selected samples Miss Howard then wove four materials, one for the body of the dress in plain weave of fine spun white warp and nub rayon weft with a single gold thread stripe spaced at half inch intervals, with panels of the same design omitting the gold. The borders woven in an original pattern used the same threads plus heavy shining rayon. Twisted gold metallic and very fine sewing thread was used for the warp of the veil with some gold in the weft, woven in mock leno. The crown was made of the border material with gilded, finely split bamboo used as a weft. The warp was left loose to allow shaping, and embroidered in white pearls and sequins after weaving.

Shown with the wedding gown, which was designed to serve equally well as an evening dress, was a short jacket and two other evening dresses, all made from fabrics possessing qualities that definitely affected their design. One made from a textile by Kay Geary was of black rayon nub in double weave with clusters of multicolored sequins caught at regular intervals between the two thicknesses of fabric, open enough in weave to allow them to shine through.

Dorothy Piercey produced a soft fabric in brown wool with an even and closely spaced copper thread in the weft for the top of the other evening gown, with skirt material of the same warp with the brown wool, copper and gold metallic threads, and inch wide black mohair braid in the weft, in plain weave. The resulting design for the dress employed a draped effect in the top and a wide flaring 12-gored skirt. The dress, named "Spiderweb," had extra fullness at the bottom of the skirt through the use of a net ruffle. The web effect was enhanced by the use of a huge copper and brown stone spider pin on the draped scarf at the neck.

Margaret Kingston's fabric for an evening jacket was woven in 2½-inch bands of black velvet ribbon and thick, silky black wool yarn, both looped to give the effect of a caracul fur, with background of black wool and silver. A jacket by Dulcie Johnson achieved a fur effect through the employment of loop weave in pale yellow mohair and flat gold metallic yarns.

Lending itself to a design with bias cut and mitred corners at the front

opening was an evening jacket woven in stripes by Myrtle Connal, with warp of fine black wool and weft stripes of alternating bands of black velvet ribbon and a multicolored novelty braid bordered with rows of gold and red metallic threads.

Partly because of the association, a dress which created interest was one woven for the motion picture star, Ava Gardiner, by Myra Falch. The plaid skirt was cut on the bias and fully flared as were other plaid and striped materials made up into coats and suits, to dramatize the weave.

Elsie Wood showed two different fabrics in plain weave on the same cardinal red warp for a coat. Light and dark blue wool were combined with the same red in the weft in two different arrangements of stripes.

Dorothy Ahrens' tweed coat of imported Scotch wool combined fine yellow, pale green, and brown smooth yarns with yellow and green wool nub to produce a plaid with an all-over effect of grayed yellow, avoiding harsh contrasts in both warp and weft by breaking the brown line.

Similarly, Eunice Prieto in her terra cotta and slate wool suiting obtained a small faint check by warping in green and slate and breaking the terra cotta weft with a fine green yarn at one-fourth inch intervals. The weavers avoided using one shade or tone of a color when more life could be given to the fabric by blending as Ilse Schulz did in her purple wool coating. By mixing purple with a lighter tone of the same color as well as gray, the result was softer than solid purple and livelier than the lighter tones.

Marge Krejcik wove an effective fabric from textured coco wool which she striped evenly at 1-inch intervals with matching knitting ribbon having a single copper metallic thread on each side.

For jacket material to accompany a tile red twill weave wool, Marjorie Gavin used brown and black fine wool warp in a weft pattern obtained by placing alternating bands of color separated by narrow rows of metallics in the same overshot shed. Enough shots in the same shed were used to square up the length with the width of the overshot.

In textiles for home furnishings, the widest range of materials received full play. Margarita Dan's two glass curtain fabrics were woven of fine natural hemp with a widely spaced warp and weft spaced to square the opening, both with laid-in patterns in natural silk. Among colorful pieces was the card-table fabric of cherry colored rayon and cotton warp and clear cellophane weft in twill weave. The cellophane took on the color of the warp threads so that the entire fabric was a shining red.

Maxwell Hawker employed raffia in the weft and matching linen in the warp to form a squared pattern in overshot skips against a green linen twill background in his upholstery. Lois Gundl-

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Photographs M. H. de Young Memorial Museum, San Francisco, California.

"Ava," by Myra Falch. Blouse and stole, cerise wool. Skirt, two shades of purple wool with blue metallic background, plaid in cerise, yellow wool, and gold. Plain weave.

"Barbeque," for outdoor evening wear. Green wool jacket. Skirt in multicolored stripes, wool and metallics, with purple border, orange panels. Plain colors in broken twill, stripes in bas-relief. Weaver, Dulcie Johnson.

"Athenia," wedding gown woven by Ruth Howard, involving six projects. Dress material—fine white warp, nub rayon weft, gold thread stripe, one inch space. Veil, gold and white, crown of dress material and gilded, split bamboo.

Number Knitting makes attractive blouses.

Number Knitted place mats with Rowantrees Pottery.

Number Knitting — A New Way with an Old Art

by LOUISE LLEWELLYN JARECKA

NUMBER Knitting is the creation by an American woman, Virginia Woods Bellamy, of an all-way-stretch fabric, and therefore an innovation in the way of textile production. Its principle is stress and strain and recovery. An engineer examining a piece of number knitting remarked: "This is my business," and a woman initiate exclaimed as she floated a scarf in her hands: "Why it feels just like the George Washington Bridge!" One of the chief virtues of woolen yarn, which is elasticity, is sacrificed to a large extent in the ordinary close knitting, Mrs. Bellamy explains, to the achievement of stability and firmness of fabric. Under the microscope a strand of wool appears to be hinged, like the spine. A sensitive skin needs no microscope indeed to furnish proof of the prickly hinges. They of course are the cause of elasticity; and any fabric of knitted wool is an elastic fabric. But knitting tightly in order to avoid too much stretch devitalizes the yarn, and the material shrinks into a board, when not laundered carefully.

The first deduction she made then was that loose knitting serves best the nature of the medium and that wool should be handled delicately and lightly, with the respect every artist feels for his medium. The thermos principle of air between surfaces applies to knitting. "Wool breathes," as Peggy Ives has said. "It breathes in dampness and breathes out warmth." Hold between your hands a piece of knitting in which the smallest amount of yarn has been used and you feel the heat generated by the air circulating around and through the wool. Treated gently in this way, wool lends its vitality to the person who wears it or handles it. Close knitting on the other hand, claims Mrs. Bellamy, only adds weight without furnishing extra heat. For greater warmth she uses a heavier yarn. Her blankets or coverlets are warm enough for Polar cabins, yet they are all knitted with a very loose stitch. The framework of number knitting is the loose loop. Where scientific principle comes in is the combining of contrary tension units, which serve the double purpose of creating the all-way-stretch fabric and of providing infinite possibilities of design.

The first question the astonished observer asks of Virginia Bellamy is "How did you come upon the idea of number knitting?" The answer is more or less a personal story as every new invention is bound to be. Mrs. Bellamy calls it rather a discovery, though she is recognized as the inventor by the United States Patent Office. Like the story of Newton's falling apple the development of the new craft was partly fortuitous and partly due to the searching that is natural to an enquiring mind. Necessity supplied the first impetus—it was the depression following on the heels of World War I that caused her to take up knitting for the sake of economy. She had two small children who had to be dressed hygienically, attractively and cheaply. Laundering was prohibitive for children who played outdoors all day; and so-called non-ironable materials were ugly. Why should she not dress them in knitted garments from the skin out? To be sure knitted clothes would shrink. Then why not break all the rules and knit loosely enough to allow for shrinkage so that the garments might be washed every evening if necessary? Loosely knitted things would require the minimum amount of wool and would dry overnight. "And so," Mrs. Bellamy confessed, "I began as a rebel. Instead of buying sixteen ounces of wool, I would buy eight. Instead of taking no. 3 needles, I took no. 6, and cut all directions in half, thus turning out a garment of the required size, thanks to the loose stitch. As I committed these sacrileges, I said to myself: 'Some day I will work out a new way of knitting.'"

The second impetus was also supplied

by necessity. This time it was a physical and moral urge to create in order to survive under the impact of illness and bereavement, though from the outset she had been interested not only in the functioning but in the principle of knitting. The character of the medium, the rhythm of the action and the stimulus of the creative effort involved resulted always in speedy recovery, in case of illness as well as in an ever deepening preoccupation with the craft that was developing in her hands. She asked herself why heirlooms were more numerous in all other forms of needlecraft than in knitting, and came to the conclusion that to become valuable as an heirloom an article must embody principle and design, whereas (a) the very process of the closely knit fabric was the antithesis of art, and (b) this utilitarian material offered no scope to design, which could be introduced only by the old method of carrying extra yarn behind the work. Why should one not arrive, she asked herself, at interior design such as that seen in tapestry, petit point and needle point weaving? Why may knitting not move in any direction, beginning at the center instead of at the bottom, using any form one might choose—a leaf or a petal—one after another? And finally why had no one ever tried to knit like this? The reason when sought was obvious enough. It would be impossible to knit a design to look like one drawn on graph paper, for example, since the stretch of knitting was an uneven stretch. If you cast on any number of stitches and knit the same number of ridges—one ridge equalling two rows—you should have as many stitches up the side as you have at the top and bottom, which, in theory, should produce a square. Yet everbody knows that an equal number of stitches and ridges will produce not a square, but a rectangle, because knitting stretches in one direction more than in the other.

It was a long and gradual process of test and experiment that brought Mrs. Bellamy to the solution of the *contrary tension*, which produced the all-way stretch fabric. And it is upon the basis of this contradiction that Number Knitting developed. Here was the secret of design based upon the lowest common denominator, which all design must have. The thing was to disregard the uneven stretch—evidence of the eye—and to hold instead to the mathematical principle of *stitch equals stitch*. This was not the first time that a deception of vision had barred the way to a discovery, which could be reached only through mathematical calculation. Nearly every expert knitter when first introduced to the theory of Number Knitting will say: "You cannot follow a mathematical design made to scale in any knitted fabric, because it won't lie flat. You cannot follow any mosaic design, since knitting has a greater stretch lengthwise than widthwise." Yet by the simple act of knitting a square with an ordinary loose, garter stitch, slipping the first stitch of every row and purling the last, to make a chain of stitches up the side, then turning it and from the picked up side stitches knitting another square, and so on until there are eight squares around the central one, you will have a four-way stretch in a balanced fabric with the stretch in one direction pulling against and equalizing that in another.

But this design is composed of straight lines only, whereas the most primitive statement of design requires both straight and diagonal lines—the combination of these two producing a curved line. How was one to arrive at this diagonal line? To that also there was a logical solution. For it is clear that by casting on twelve stitches and knitting twelve ridges, decreasing one stitch at one edge of every ridge, there will be, at the end of twelve ridges but one stitch left on the needle; and on one side of the work a diagonal line. Likewise by casting on twenty-four stitches and decreasing at both edges of the work the result will be two triangles standing back to back. Again, casting on twenty-four stitches and decreasing twice in the center of each ridge will produce two triangles, not back to back, but joined on their diagonal line, with four straight edges forming a square. This unit Mrs. Bellamy calls the *divided square*. She considers it to be the "first stone" in Number Knitting, not for itself, as such a unit of form has been done over and over in the crocheted potholder for example, but as applied to the development of further design.

"Lambs and Butterflies," child's coverlet. This was begun with the unit comprising the central butterfly.

Once the diagonal line was found, it made possible the drawing of primitive pictures on graph paper to be worked out unit by unit, each one to be picked up by the knitter from the previous unit, in pursuit of the pictured design. This may represent animals, plants, human figures or merely geometrical forms composed of squares, rectangles, triangles, the divided square and finally a unit called the double wing, made by the joining of two parallelograms. In all there are but seven units used in Number Knitting. Any picture that follows the lines of graph paper may be broken up into these units and knitted by the method of picking up each unit from the last one in numbered sequence.

Number Knitting presents three aspects. First comes the drawing of the design on the graph paper. The second is the breaking up of that design into units representing contrary tension. This contrary tension when drawn out in ridges becomes a fascinating line design, creating unexpected effects of movement and perspective. The third aspect is the puzzle element, involving the sequences in which the units are picked up and knitted; for each one must be numbered in a natural sequence, which makes for the greatest ease in the progressive working out of the design.

To Mrs. Bellamy, who had never studied the rudiments of drawing, this was an exciting adventure into the development of art through mathematics, and its application to a craft. But had

Summer evening wrap, "Black Butterfly." Diagram below.

not Seurat, a French painter in advance of the so-called "Modernes" remarked more than a generation ago that "the origin of art is in the laws of science?"

Adventure followed upon adventure. Having but two lines to work with, she tried to draw a rose for the center of a quilt. It turned out to be a quite realistic rose—a picture of her notion of what the flower should look like. And this lead to the astonishing discovery that the imagination of the artist is far better served by the strict mathematical forms of specific units. The more closely she kept to the units, the stricter the mathematical design of course; and the more obvious the abstract form, the clearer and fresher was the feeling of design. Unexpectedly again Mrs. Bellamy thus verified an ancient principle of design practiced in prehistoric weaving and old embroidery, but never before applied to the technique of knitting!

After the infinity of abstract design came the infinity of color rotation. Here again instead of working out a pretty color scheme at random, she began to apply color to her units in mathematical rotation, to find that mathematics contains within itself endless possibilities of surprise in color design. Applying color to the numbered units, design will

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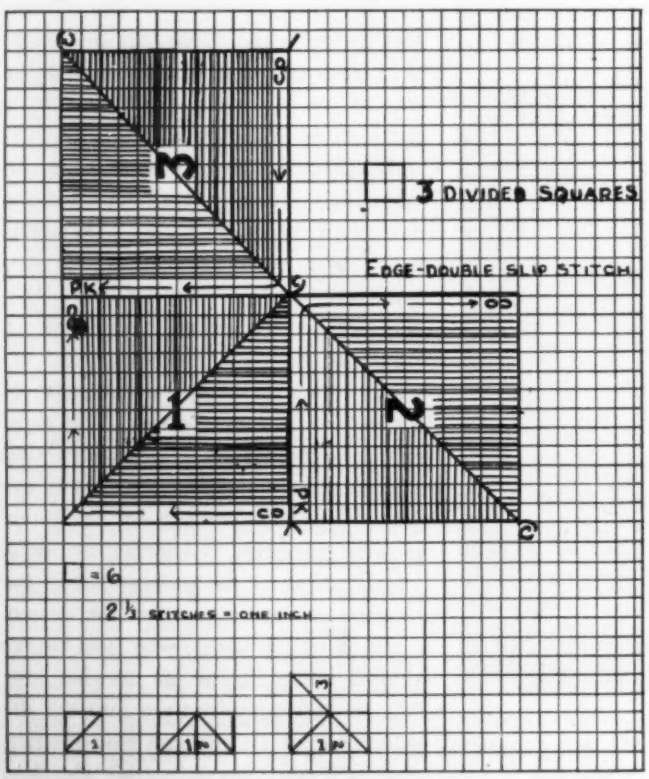
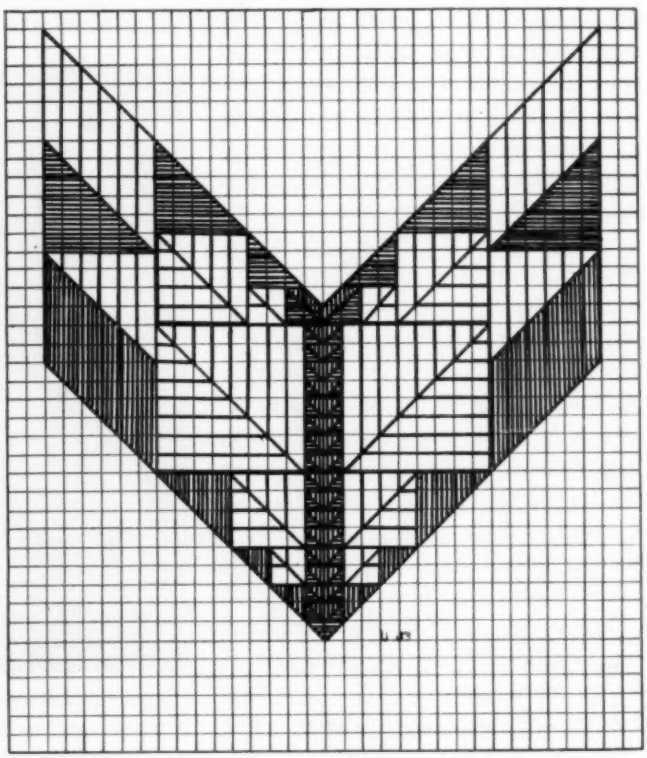
"Moth and Moonlight," evening shawl. Diagram below.





Are You Buying a Loom?

Here are some points to consider

by ANN MULLER

IT is about as easy to be impartial about a loom as it is about the political situation, because a loom (or any tool for that matter) becomes an extension of ourselves. Once we become adjusted to it, we love it for its idiosyncrasies as well as for its merits. It is pretty much like, "My Johnny . . . he may not be handsome, and maybe he is a bit slow, but I love my Johnny."

So, if you have made friends with your loom, and love it, and it responds to your every wish, you need read no further. This article is intended as a guide for those considering building a loom, or a beginner who is at sea about purchasing a loom, or for those who like making even the best, better. Let me begin with:

BUILDING YOUR OWN LOOM

Basic Measurements

If you are going to build your own loom you might as well custom-build it to your own measurements. My suggestion is to start with the bench. (See "Rocking Bench"). Choose, or make a bench high enough so that when you are sitting forward in a weaving position, and press your foot down on the imaginary treadle, your knee will be nearly straight. This should be the most comfortable bench height for you. (*Fig. 1*)

Now that you know how high you will be sitting, while on the bench, put your elbows against your sides, hands forward. Measure the distance from the floor to your elbow. This should be the height of the front of your loom—that is, from the floor to the top of the breast beam. The back beam should be about two inches higher than the breast beam. (This guide for the loom height does not apply to the counter marche design.)

For a counter-balanced or counter marche loom, the height of the harnesses is gauged by running strings over the breast beam, through a heddle eye on each harness frame, and over the back beam. When the strings form a straight line, the harnesses are at their proper height.

For a jack-type (rising shed) loom, the heddle eyes should be about 2½ inches (for 11" heddles) below the straight line from breast to back beam. For independent harnesses in a sinking shed loom design the heddle eyes should be 2½" above this line. (The latter is a rare type of loom, though excellent mechanically, and I wonder if there is such a design on the market at present.)

To gauge the height of the beater, open the shed. The lower warp threads should rest firmly on the shuttle-race. If the tension on the up threads is loose and the bottom threads tight, lower the beater a little, (or perhaps the harness cords have stretched and the harnesses need to be raised).

This much I believe is basic and applies to all the above mentioned loom designs. Outside of this relationship of the harnesses and the beater to the breast and back beams, I don't believe there are any musts as far as measurements are concerned. Of course, be sure that you place the cloth beam so that your knees won't poke into the cloth while you are treadling.

Regarding the width of the loom, you would ordinarily gauge it by your own arm span. If you have very short arms, as I have, you will probably tire easily on any warp more than 36 inches wide. If your arms are long you can probably manage 45 to 50 inches. Miss Emily Belding, designer for Arundell Clarke Fabrics, has discovered a very simple device for extending the arm reach. By attaching a rocker, side-ways, to a stool the side motion enables her to weave 56 inch cloth quite comfortably. Isn't it incredible that a device so simple wasn't thought of long ago? Our grateful thanks to Miss Belding, and to her father, who made the stool to her specifications. It has a foam rubber cushion and the rockers are patterned after those on an old Victorian rocking chair. Not shown in the sketch is the chain, adjustable and attached to the loom, to keep the stool in place. (*Figure 2*)

As for the other features of the loom, I shall describe their functions, advantages and disadvantages, to the best of my knowledge, and you choose for yourself.

Rigid or Folding Model?

If you have ever worked on a really heavy, rigid loom, and then changed to a very light one, I think you will agree that the difference is as great as that between driving a Cadillac or a Model T Ford. Weight and rigidity in a loom are very desirable. That is, these qualities are very desirable if you are not cramped for space, and if you don't expect to have to move the loom—at least not often.

On the other hand, a light, folding loom can be a great joy if a portable loom serves your needs to better advantage, as for instance, taking it to a weaving class with you and home again, or putting it in the back of your car to accompany you on a vacation, or to use for demonstration purposes at exhibitions, etc.

If it is possible to bolt your light loom to the floor, or fasten it to something that is completely rigid, you will gain much of the advantage of the heavy loom.

COUNTER-BALANCED, JACK-TYPE, COUNTER MARCHE

For more than four harnesses, I would disregard the counter-balanced design as it does not seem possible to counter-balance five or more harnesses with the efficiency of either of the other types described below.

Counter-balanced loom—(Sinking shed) —4-Harness (*Figure 3*)

This is considered the simplest loom mechanically, the easiest to operate, and usually the least expensive to make.

When you treadle two harnesses down, the other two go up in a counter action, which makes the treadling light. And for plain weaves, 2-and-2 twills and diamonds, and their variations, Colonial overshot, crackle, or summer-and-winter weaves, this loom is most satisfactory.

It does not mean that you cannot do weaves such as the Bronsons that require one harness down and three up, or vice versa, on this loom; but in such treadling you get a "split shed" that can be very annoying. However, if your loom is made in such a way that it is possible when doing the uneven weaves to tie the harnesses so that the second harness hangs slightly higher than the first, the third harness a little higher than the second, etc., this fault can be remedied to a great extent.

Unless otherwise stated, I believe all treadling drafts are written for the sinking shed loom.

Jack-type (Rising shed) (*Figure 4*)

On this loom each harness operates independently of the others, and so can take care of either the balanced or unbalanced weaves equally well. It operates in reverse of the counter-balanced loom. The treadles pull the harnesses up instead of down, which means that you should reverse your treadling draft or you will be weaving your pattern on the under-side of the cloth.

Minor faults are that you cannot draw the tension on the warp as tightly as on a counter-balanced loom without reducing the size of the shed, and it is much easier to weave an even selvage on a very tight warp. Also, because the harnesses are not counter-weighted, these looms are often noisy and the treadling heavy, but this is not necessarily so.

Counter marche loom (*Figure 5*)

This loom combines good features of both the others by using a double set of lamms. This means that on the uneven weaves you do not get a "split shed" and that tightening the warp does not reduce the size of the shed. However, a double set of lamms means double tie-ups and if you change tie-ups a great deal this might become quite a chore.

If you are building this kind of loom you cannot gauge the loom height as suggested above because you have to allow enough space between the harnesses and the treadles for action of two sets of lamms. With string heddles you can gain some space by eliminating the need for harness frames, but even so you will probably have to use smaller heddles than the popular 11-inch length (which means a smaller shed) or you may have an uncomfortable reach for either your arms or your legs.

Beater—Overhead or Floor type?

The overhead beater is especially good for the weaving of woolens, because of its soft up-beat, and if properly counter-weighted at the top so that it swings back of itself the beating operation seems almost effortless.

On the other hand, I understand that it is not as satisfactory as the floor beater (of equal weight) for work such as rugs, that requires extra firm packing.

Whether overhead or floor type, the beater should be made as heavy and as rigid as possible; and adjustable for reeds of different heights. There always seems to come a time when you will want this adjustment.

A light beater can be made heavier by fastening a strap of iron or lead under the shuttle race.

Heddles—String or Steel?

If you are making a counter-balanced loom with lamms, or a counter marche design, and:

(a) You want to save expense by making the heddles yourself and eliminate the need for harness frames;

(b) You want to cut down the noise in loom operation;

(c) You have a real love for equipment and an occasional adjustment does not upset you;

then don't hesitate to use string heddles, regardless of what the "modern fuddy-duddies" tell you. They can be a real joy. There is no sh....sh....ing while you weave, and they add much charm to the appearance of your loom. There is a special linen cord made for heddles that you are not likely to wear out in one life-time....and let St. Peter worry about the next.

But don't try to use string heddles on a rising shed loom where you must depend on the weight of the harnesses to keep your lower warp threads taut. And they are not as satisfactory in a harness frame. You need only heddle sticks so that the tension on the sticks keeps the heddles taut.

Steel heddles are fine, of course.

Warp Beams—Sectional, Plain or Convertible?

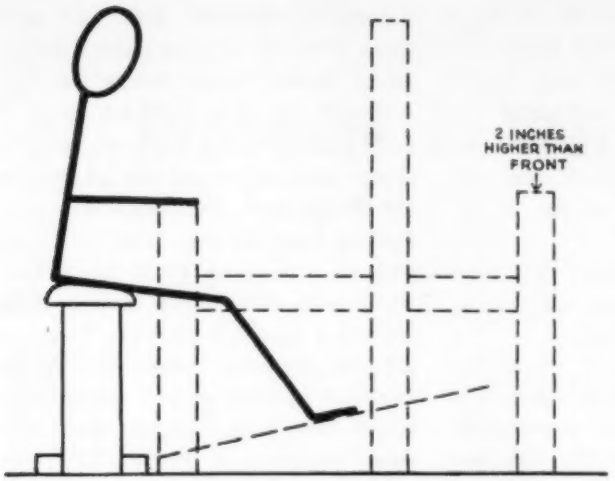
The sectional warp beam eliminates the need for measuring a warp before winding it on the warp beam. It takes the yarns directly from spools or bobbins on a rack, onto a section of the warp beam, measuring as it winds. If the warp is run through a tensioner as it goes onto the warp beam, it assures you a smooth, even warp that a person working alone can put on easily and quickly, regardless of the length, or the width of the warp.

But, it means that you have to have as many spools of warp thread as you have ends in one section. That is, if you are setting your warp 30 threads to the inch, and your sections are two inches wide, you need 60 spools of thread to start with. If you use large quantities of the same kind of warp yarn, and it comes wound on spools or bobbins, then this is the ideal method for you. But if you have to wind all of these spools from skeins or tubes, you will spend more time winding the spools than it would take to measure the warp in the first place. Also the sectional beam can be a nuisance if you want to do a striped or mixed warp that does not repeat the unit at 2-inch, or within 2-inch intervals.

However, the assurance of even tension is quite a factor, and if you have to work alone in putting on wide warps it is worth all the extra effort anyway.

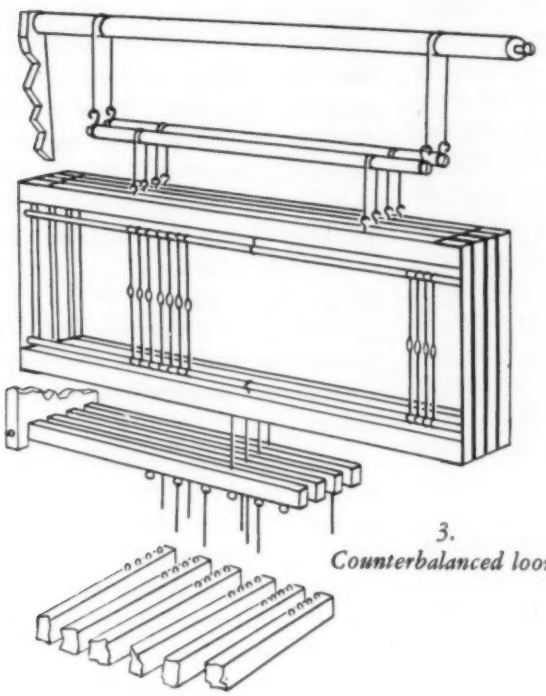
Yardage counter for sectional beams. (*Figure 6*)

If anyone is still using a sectional beam without a yardage counter on it, don't go through that agony again. All you need is the threaded part of a long bolt set into the hub of your warp beam. (Which end will depend on how your beam turns. You will soon see if it is not right.) Now then, if you want to measure a ten yard warp, and your warp beam is one yard in circumference, count off ten grooves from the outer end of the bolt and place a large washer at that point. With each revolution of the warp beam the washer will move over to the next groove. When you hear the washer clang on the floor, that section is finished. Just put the washer back in its original place and start the



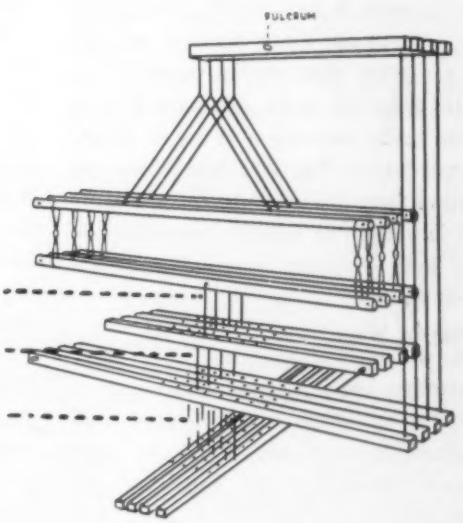
1. Guide for bench and loom height.

2. Side-rocking stool.



3. Counterbalanced loom.

4. Jack-type loom.

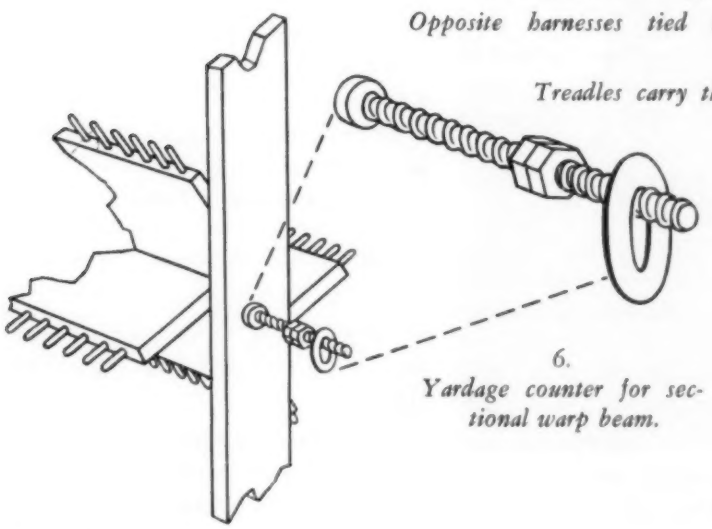


Pattern tied to upper lamms.

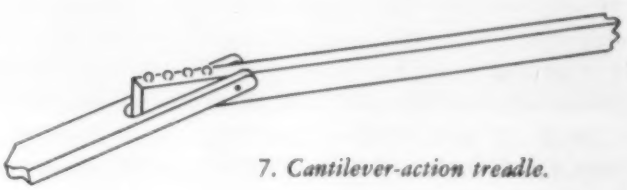
Opposite harnesses tied to lower lamms.

Treadles carry the double tie-ups.

5. Counter marche loom.



6. Yardage counter for sectional warp beam.



7. Cantilever-action treadle.

next section. It is best to mark off the number of grooves by placing two nuts, screwed tightly against each other, at the proper place to eliminate the possibility of error when replacing the washer for the next section.

Plain beams are more flexible and more economical, but require greater skill to make a really smooth warp. Wide warps are very difficult to handle without the assistance of another person, when using a plain beam.

Unfortunately, most weavers are convinced that only plain beaming, or only sectional beaming is THE APPROVED METHOD and so most looms are made with either one or the other type of beams. The ideal, of course, is the convertible beam that can be used for whichever method is better for the particular job at hand.

Double Warp Beam

A second warp beam adds considerably to the flexibility of your loom:

(a) It makes possible the use of yarns of varying weight in one warp.

(b) It provides a very simple method for pile weaving, with the pile yarns in the warp.

(c) It is handy for adding stripes for only part of the length of the warp.

(d) You can do puckered weaves with it (seersucker fashion) by putting more tension on one warp than on the other.

In order to make the second warp beam really convenient to use, it should be placed so that you can adjust the tension from the warp beam end, without leaving your bench. Otherwise you may have to jump up quite often for some weaves.

Weighted Warp Beam

A weighted warp beam is of great advantage, especially in the weaving of wool, or any yarns having a great deal of elasticity, as it assures you the same tension throughout the length of the warp.

I believe this feature can be added to most any loom design. It means that the warp beam hub should not rest in a snug socket, but rather should ride freely in an up-slanted slot, or just rest on brackets at the back of the loom. Then a trough to hold weights, (anything heavy will do for weights) is suspended from the warp beam so that it hangs freely when the beam turns. Before you start to weave, tighten the warp tension from the cloth beam end until you feel the warp beam rise. If this does not give you the desired tension, then add or subtract from the weight in the trough.

This should be a "must" for wool weavers, especially if you are making tweeds or worsteds for sale.

Treadles

The longer the treadle, of course, the greater the leverage, and consequently the lighter the treadling. On jack-type looms, where one treadle sometimes has to lift the weight of seven or more harnesses, besides bucking the tension of the warp, cantilever action treadles are a very great help. (*Figure* 7)

Rocking Bench

The rocking bench needs no sales talk if you have ever used one. On this type of bench the seat rocks slightly forward and back on its upright supports, right with the body, as you weave. The radius of the rock should be short: otherwise your body will become tense in trying to keep from sliding off. If you put in long hours at the loom you will find this feature adds greatly to your comfort. (This bench has nothing to do with the side rocker mentioned earlier.)

Table loom

Because it requires no foot action, the table loom often answers the need of the physically handicapped weaver. And for the "inlay" or embroidery weaves, where the shuttle action, if any, is inturrupted anyway, this loom can be quite satisfactory. For general weaving, however, in my opinion, the short weaving space of the table loom, the poor beater action, and the break in rhythm caused by changing the shed by hand instead of by foot, greatly reduces the pleasure of weaving.

Table looms may be chosen because of low costs, or because they are easily portable and seem to take up less space than a floor model. However, a good table loom is not inexpensive and, in the case of 4-harness designs, at any rate, I believe a simple floor model can be made almost as cheaply as a table loom and take up little more space—there are folding portable models available.

Do you remember the ingenious 4-harness combination floor and table loom, (16-inch weaving width) designed by Forrest Crooks before the war? Although this little loom left much to be desired, its faults were mostly in its cheap construction and not inherent in the design itself. Too much was sacrificed to keep the cost down to $11.50 with an additional $4.50 for a floor stand with full height beater which made it a regular floor loom. These are pre-war prices, of course, but double the price, or even triple it today and it is still a very good value for a loom with these features.

My idea of a learner's loom is not something that you discard after working on a large loom because you no longer have patience with its shortcomings, but rather an efficient small loom that becomes an auxiliary to your large one. You see, a loom is not an expense, it is an investment—it is something that has earning power, whether that earning be cash received, goods received, or know-how and esthetic pleasure received.

Upright Tapestry Loom

It seems to me that the joy of tapestry weaving would be more wide-spread if the upright tapestry loom were better known.

After throwing a shuttle, tapestry weaving seems like a very slow process, but it is no slower than needlepoint, and much more satisfying. In tapestry techniques the design is not restricted by the number of harness frames, and should appeal to those who feel cramped by repetitive, geometric patterns. The upright loom is quite ornamental, and requires very little floor space, and inasmuch as there is no shuttle throwing, a table model is practically as efficient as a floor type.

These weaves can be done on any loom of course, but we seldom do them because the shuttle is faster.

BEGINNER'S CHOICE

Dear beginner, are you completely bewildered by now? Have you read all the foregoing and wonder what it is all about? Partly to convince you that there is no such thing as THE BEST LOOM.

If you just like weaving in general, and haven't any idea as yet as to what

[*Continued on Page 63*

Problems in Warping

by BERTA FREY

PROBLEMS in warping are like ghosts. When we first see them they may look terrifying, but if we walk boldly up to them, grab them and give them a good shake, we find that they just "ain't."

There really are not so many problems in warping—the problems are mostly with warpERS. Even so, when we think of it more, we find that there is only one real problem in warping and that is: choosing the proper method for the material we are using at a particular time. We don't cut all our clothes to the same pattern—why should we always use the same method of warping? Most of us have learned one method and we try to use it for every type of yarn and every size of warp. It just does not work.

Methods of warping break down into the following classifications:

1 Sectional Beam
2 Chained Warp
   a) Beaming first, then threading
   b) Threading first, then beaming
   c) Dummy warp.

Each method has its advantages and its disadvantages.

When sectional warp beaming was first introduced, weavers divided sharply for and against and the battles of words were harsh and bitter. Sectional beaming is not the answer to all problems, but it does have some advantages. In hospitals or schools where patient or child merely throws a shuttle according to a given order, a long warp quickly put on is a must. Or the individual weaver who is interested in assembly line mass production will also find the sectional beam a help.

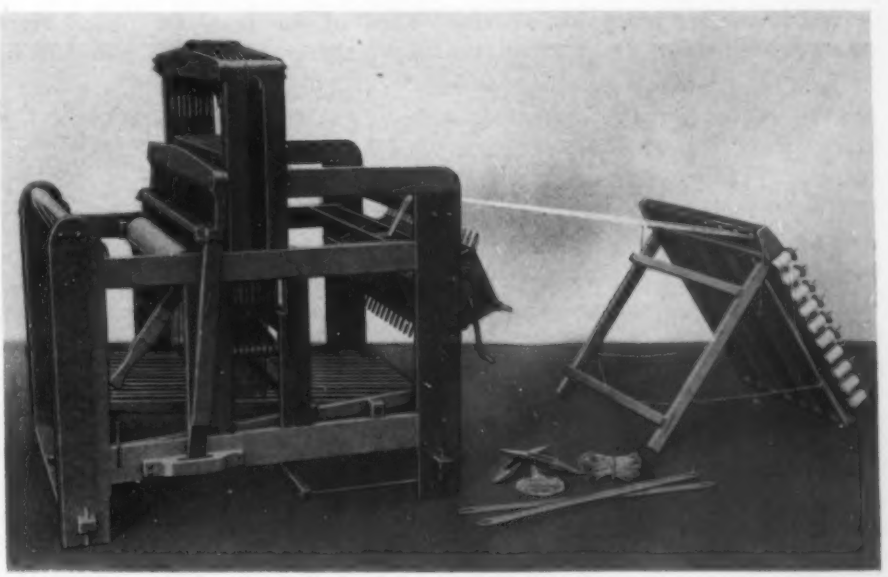
Sectional beaming has its disadvantages. True, it is quick and easy to put on but it can be very difficult to put on *WELL*. It is not always easy to put the warp on so that each layer of threads is perfectly level. Too often the warps pile up in the center of each bout. On most large looms the warp beam is one yard in circumference. If the area is small so that the center warps are only a quarter inch higher than those warps at the pegs, it means that the diameter of the warp is one-half inch greater at the center than at the pegs. And that in turn means that there is a difference of one and one-half inches in circumference and that the warp ends in the center of each bout are one and one-half inches longer in each yard than the warp ends at the pegs.

Sectional beaming is likely to be more expensive for there must be as many spools on the creel as there are ends in two inches of warp width—the usual distance between pegs. This can sometimes amount to a big investment all at one time. To many of us, it is easier to buy $10 worth of yarn every month than $120 worth at one time. With linen warp selling at about $7 per pound today, 60 half pound tubes—or even 60 quarter pound tubes - -oh dear!!

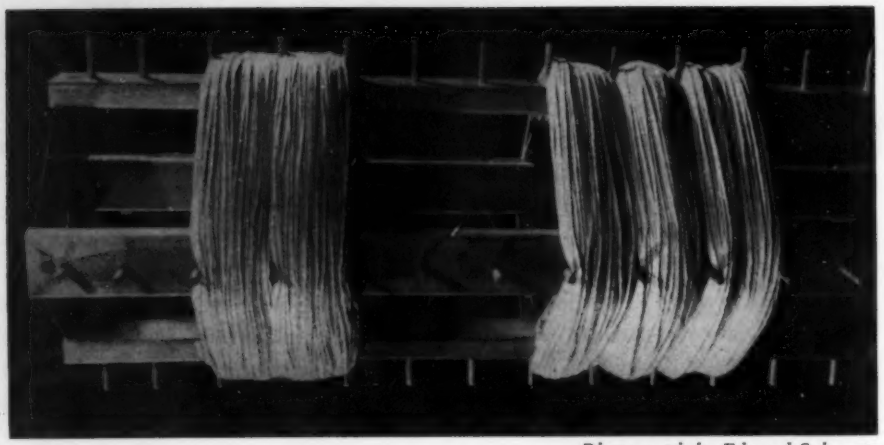
A sectional beam presupposes a warp of one size of yarn. It may have many colors, but it is absolutely unsuited to a warp of varying sizes.

In the chained warp method, after the warp is made, we have three choices in methods of beaming. But first, a few words about the warp. Whether we use a frame or a reel, the underlying principle is the same. A frame will hang on the wall and take up less room in crowded quarters, but generally speaking, a longer warp can be made on a reel; and usually it is faster and easier. Theoretically, it takes twice as long to wind a warp with one thread than it does if we wind with two at a time. And while winding ten ends at a time takes a little more than one-tenth of the time, it certainly can be done in much less than a quarter of that time. So, in the first place, let us use a paddle and as many ends as possible and practicable, depending on the kind of yarn and method of beaming to be used.

At the top of our frame and with the help of the paddle, we make the "porrey" cross or the threading cross. The warp threads are crossed one at a time. Some yarns have a tremendous tendency to twist, and even two ends next to each other can curl around themselves and make trouble for the whole length of the warp. A single, or one-and-one cross is insurance against trouble in the warp. At the lower end of the frame or reel, we make another cross—the "portee" or counting cross. Here all ends travel together and if we are

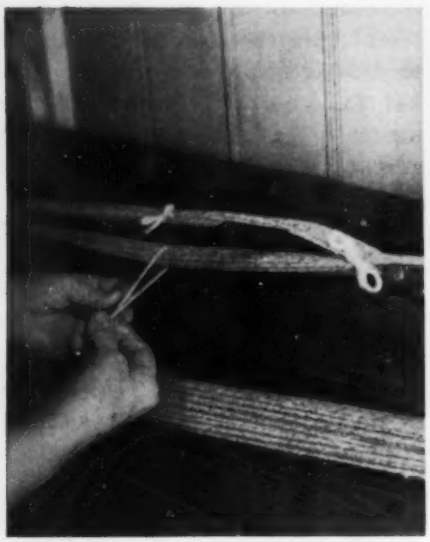


Putting on a sectional warp. Photograph used by permission of the International Textbook Company, from "The Joy of Hand Weaving," by Osma Couch Gallinger.



Photograph by Edward Schwartz

(Left) As a sectional beam should look. (Right) As it too often looks.



One-and-one, or threading cross, is securely tied.

Photographs by R. D. Snively

Chaining the warp.

using six spools, there will be six ends in each group or twelve ends in each *CROSS*. It is easier to count crosses of several threads in a group than to count single ends in a cross.

If we are beaming first, both crosses must be tied and saved and an additional tie around the whole warp one or two yards from the counting cross must be very tight and secure. If we are threading first, or tying on, only the single or one-and-one cross need be tied and saved. In chaining, remember that the first end to go onto the loom must be the last end off of the frame or reel.

When beaming first, the counting cross is used to spread the warp evenly through the raddle. A reed may serve as a raddle, each cross going through a dent, (and use a coarse reed) then skipping dents as needed to space the warp properly. For example, if there are ten ends in the raddle there will be twenty ends in each cross; if the warp is to be sleyed 40 per inch, the loops of the cross are placed every half inch in the reed. As the loops go through the reed, they are slipped on to a stick to hold them in place. The usual method is to transfer the loops from that stick to the rod in the warp beam apron. But try tying the stick itself to the rod and see how much quicker and easier it is.

A terrible problem can occur just here, but a very unnecessary one. Naturally, when the loops are pulled through, they are not all pulled at the same tension and the exact spot of the warps that was at the end peg is most likely *NOT* centered on the stick. To a novice they may look tangled and in an awful mess, but if each loop has been put on in its proper order, the warps can't possibly be tangled. The warps are *LOOPED* around the stick and not fastened tightly to it. By grasping the warp at the tied place a couple of yards from the loops and giving it a few gentle but determined yanks the warp ends will straighten themselves out perfectly. This is such a reasonable and sensible way to straighten out the warp that it is hard to believe that anyone would try to smooth it out by stroking and combing it away from the looped ends, thus carrying and aggravating those tangles all the way to the other end of the warp. Believe it or not—I once saw someone try to do it!

When the warp is all beamed, the one-and-one cross is transferred to the back of the reed that was used as a spreader, and hung conveniently back of the heddles for threading.

This method is as nearly "fool proof" as any. There is little advantage to it, however, if the warp has been wound with only two ends at a time. That means that the reed is sleyed for spreading and again for weaving—so why repeat the operation? If at least four, or better still, six ends have been wound at one time so that one-quarter or less of the dents must be threaded, then it is worthwhile. It is most important that the threading cross be made one-and-one. Particularly is this true with some cotton warps that twist badly. Never should even two warp ends be allowed to twist together and a one-and-one cross is insurance against this. This method is not always 100 percent satisfactory with some wool warps. The wool does not tangle but it does stick together, or perhaps a group will be turned over in the beaming. Then the shed does not open easily at the back and the weaving process is slowed down while we go to the back of the loom to open the shed each time we roll forward.

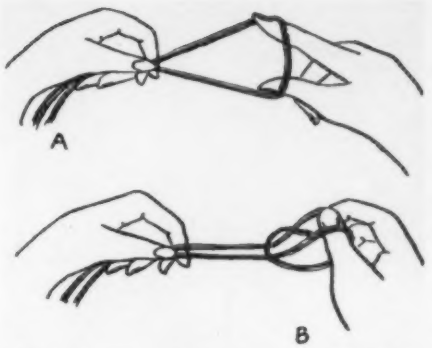
In most instances, the method of threading the reed first, then the heddles, and then beaming is the most satisfactory of all. It assures a warp where every thread is in its proper place for the entire length and weaving is rapid and smooth. But a weak warp yarn will not always take kindly to the friction through the heddle eyes.

If the warp is sleyed one in a dent, the reed can be taken out of the beater and laid on a table edge for easy drawing through. After each warp is safely in

its proper dent, there is no further need for the cross and no need to bother with lease sticks. It is not always safe to allow two ends together in a dent; if they are the kind that twist easily, they can wrap around each other and cause no end of trouble.

After the reed is sleyed, it is put back in the beater where the ends are in place for drawing through the heddles. And here is a hint for drawing through heddles, no matter what method of beaming is used. Count out the number of warp ends in one repeat of the pattern, or a multiple of the repeat if it is a small one. If threading Honeysuckle (but let's NOT!!) count out 26 warp ends. Then count five heddles on the #1 harness, eight on the #2, 8 on the #3 and 5 on the #4—26 heddles in all. If the 26th warp end comes in the 26th heddle, the chances are that the threading is correct and it will not be necessary to check it. It is really easier to make a mistake in checking than in threading. On so small a pattern as Rose-path, three or possibly four repeats could be in each group. On a very long draft, it would be divided into smaller groups or subdivisions of the pattern. This is really easier to keep up with than to make groups of a set number of ends that have no real relation to the whole draft.

When the ends are drawn through the heddles, they are grouped together so that all cut ends are even. This is most important. The warp was made



Method used to fasten warp ends to the back beam apron.

so that all ends are the same length from peg to peg. They must be kept even while going on to the beam. Tie them together with a plain knot and all knots must be the same distance from the ends. Make the kind of a loop that one uses in a snitch knot when tying pedals and lamms. Slip this loop onto a stick which is then tied to the rod in the warp apron. For nearly 30 years I struggled to tie the warp ends to the apron rod so that all would be even before I ever thought to do it this easy way. *WHY* didn't some one tell me long ago that it could be done so easily and quickly?

When the ends are all tied firmly to the warp apron, unchain a few yards of the warp and, standing as far away from the loom as possible—at least three yards or more—pull the yarn easily at first and then more vigorously, giving it a good yank. The warp will straighten out beautifully. If there should be a few loose threads, *LET THEM ALONE.* An extra two or three inches spread out over two or three yards will not show in the weaving and, as the warp is rolled on, this looseness will more than likely take care of itself. If we try to pull up the slack, the chances are that we get the warp end too tight and we have a loop to be carried all the way to the end of the warp, getting tighter and tighter with every pull. As we walk up close to the loom as the warp is being rolled onto the beam, the center threads look looser, and it is a temptation to tighten them up. Unfortunately, some people yield to the temptation. What really happens then is that the center warps are being pulled tighter and when the fabric comes off the loom, the edges are rippled.

Do you remember your geometry? The altitude of a triangle is shorter than its legs. Here is a practical application of that problem. On the loom we are not dealing with abstract lines but with actual yarns and all ends have been made the same length. As we hold the warp to roll it on we should stand as far away as possible so that there will be less difference in the length of the altitude and the length of the legs of our warp triangle, but DON'T try to "even up the tension."

We have all heard of the woman who has tied a new warp to the remnants of the old one and has not rethreaded her heddles since she put on Chariot Wheel some 25 years ago. To some, this

Weaving a heading is easier than tying it in knots.

Photographs by Edward Schwartz

Threading the reed out of the loom.

may seem the dummy method in more ways than one. If there is no warp on the loom, it seems rather a duplication of effort to put on a dummy and then tie on, too. But it does make a beautiful warp and many people find that the finished product is worth the extra effort —particularly if there is more than one warp to a dent.

I have found that I can tie on a warp in one-third the time that it takes me to thread through; so for several of my pet drafts I keep harness and reed always with a dummy warp through them. When I finish a warp, I weave about an inch of weft through the warp ends and cut off the fabric in a straight even line between this weft and the finished cloth. The inch of weaving keeps the warp ends from slipping through the reed and it is easier and quicker than tying knots in the warp ends. Then the warp stick is unfastened from the apron stick, the lamms are unhitched from the harnesses. The harness and reed, complete with dummy warp are taken from the loom, wrapped and labeled and put away till needed the next time—perhaps next week, perhaps not for another three years. I have a "library" of some twenty or more harnesses in various drafts and reed sizes always ready for use. Because I use string heddles and tie them myself, it is not an expensive proposition. There is always one set saved out for experiments or new patterns, to be unthreaded and rethreaded as needed.

Photograph by R. D. Snively

When tying on to a dummy warp, the ends of the knots must be equal and must make a straight row as shown above.

When the dummy method is used, the essential requirements are that all dummy warps be cut evenly, the knots that tie the new warps on must all be at the same distance from the ends. If some knots are tied one inch from the ends and some two inches, the difference in length of the warps is not one inch, but two inches, and two inches difference in the length of the warps makes uneven tension. It is never possible to even up this difference but it is perfectly easy and possible to prevent it.

The knots are eased through the reed and heddles—another good reason for using string heddles. The warp is stretched out and shaken to even it up, and beaming is then done as in the second method. Every warp goes on in its own place and in perfect order. Some weavers make a long dummy and keep it on the loom. The knots are pulled to the front of the reed before the finished cloth is cut off. But to me, this seems an unnecessary and time-consuming effort.

Today's style of weaving calls for a mixture of yarns—fine and course, rough and smooth, dull and shiny. And this is where a dummy warp is almost indispensable. The novelty yarns have such varying amounts of elasticity that it is most impracticable to wind them at the same time. If the warp is made from several kinds of yarn, then only one will be needed for weft. A one-shuttle weave is much faster than a weave using several shuttles, or even two. Speed is important when weaving for production. And, too, horizontal (weft) stripes are not particularly fashionable just now.

For a mixed warp, I have found the following method very satisfactory. Make a warp the desired length but with only a few of the needed number of warp ends. Sometimes I use a remnant of yarn and make only as many ends as the skein or skeins will allow, and I usually start with the heaviest or coarsest yarn. Take it from the frame, and tie it to the dummy, spacing it at intervals and in interesting groupings across the width of the reed.

When all ends are tied on, hang the chain over the top castle. Make a warp with the next kind of yarn and tie it on; hang that chain over the top. From four to ten different warps can be made and tied on in this manner. When the last warp is tied on, it is unchained and stretched out as far as possible; the next to the last one is unchained and stretched out. Finally the first warp tied on is

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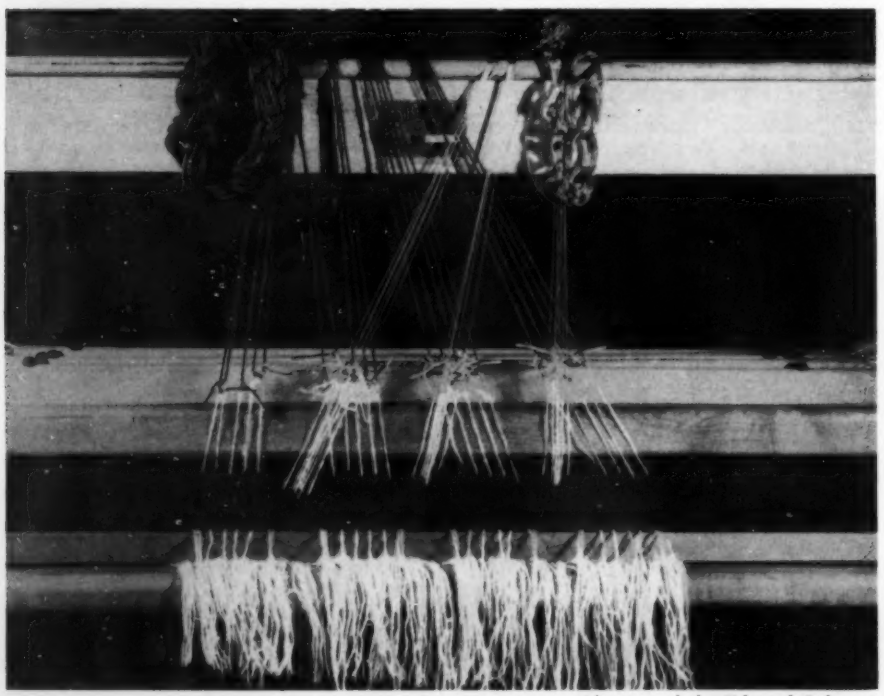


Photograph by Edward Schwartz

A heavy, smooth yarn is tied on first, next a fine, smooth yarn tied on in groups, a rough boucle will be tied on to ends above the stick, and finally a fine boucle will be tied on to all remaining warp ends.

Texture Weaving—What and Why

by MARY M. ATWATER

WE have been hearing a good deal of late about "texture weaving," and a good many people seem puzzled. It is supposed to be something excessively "modern," but exactly what it is, and the reason for it, does not seem to be immediately apparent.

Definitions always help to clear up problems. "Texture," according to Webster, is: "The art and act of weaving. That which is woven; a web; a textile. . . . Manner of structure, interrelations of parts." And more to the same general effect. "Texture weaving" would therefore appear to be "woven weaving," which does not seem to make much sense.

Every textile fabric is woven and has a texture, so we are all "texture weavers," and there seems to be nothing overpoweringly modern about that, as the practise of weaving goes back in time to man's beginnings on earth, and all the uncounted millions who have interlaced strands of this and that to produce a fabric have been "texture weavers."

But the word "texture" has for many people a secondary meaning, standing for the results of structure rather than for structure itself, for the qualities of smoothness, roughness, density, or laciness of a fabric. Perhaps it is in this sense that the term should be understood. But again every textile has a texture in this sense also—though the correct technical term is "handle" rather than "texture,"—all weavers are "texture weavers." So that the "texture weavers" should properly call themselves "handle weavers," if they mean to imply—as seems to be the case,—weavers who put an accent on handle and avoid the use of pattern in their work.

It is perfectly true, of course, that the structure of texture is the single most important thing about a textile fabric. It includes the plan of interlacement of the fibers or whatnot of which the fabric is constructed and also the kind and quality of the fiber used. And the choices of weave and material are the first choices a weaver makes in planning a new project. If the structure is poor, or unsuited to the purpose in mind, the result of the weaving will be failure, no matter how pleasing the piece may be in other respects.

But the tactile qualities resulting from structure appeal—on the pleasure-pain level—to the tactile sense only, and unless we happen to be blind we do not savor our rugs and draperies, our dress-fabrics or even our table pieces with the tongue and fingertips alone. A fabric to give pleasure to the eye needs color and pattern.

The "texture weavers" do not as a rule retreat from color, but oddly enough they profess to despise pattern. Of course in a world like ours, constructed on a geometric base, it is practically impossible to avoid pattern. Any orderly arrangement of anything produces a pattern, as demonstrated in an article by Lili Blumenau, entitled "On Textures," in a recent issue of HANDWEAVER AND CRAFTSMAN. Illustrated are arrangements of macaroni, seeds, matches and so on, composing simple patterns that might serve as designs for weaving and might be worked out in a variety of textures. This mechanical method of designing is legitimate enough, though not very subtle. Another method is to make some juicy blots of ink on a piece of paper and then fold the paper over the blots and press. Frost does better on the window-pane or in snow crystals.

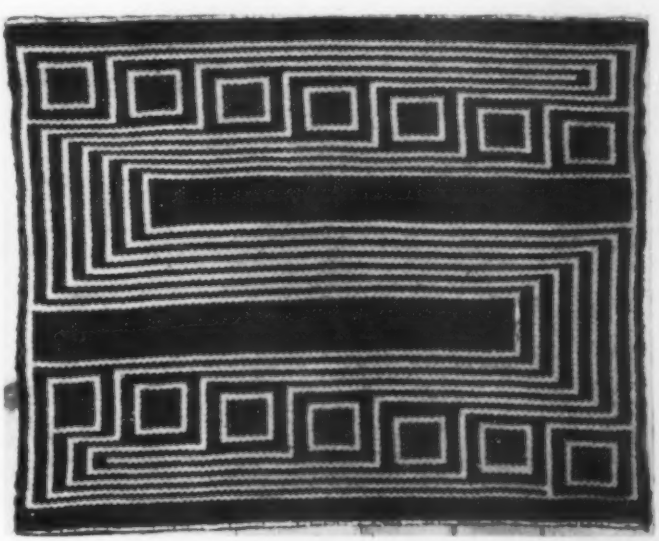
Miss Blumenau does not suggest using actual macaroni or matches in a textile, though we hear of curtains decorated with dime-store tape-measures interwoven at intervals, and curtains made of ticker-tape for weft, table-mats of dry twigs and so on. If one weaves for amusement only, as a child makes a mud pie, there is of course no reason one should not indulge in such extravagances. But this is not handicraft.

A textile fabric should, I think, be an honest web, designed to serve some useful or decorative purpose, and should be textured to serve that purpose for a reasonable length of time. Otherwise it is a game, a pose, and nothing more.

But the oddest thing about the cult of "texture weaving" is the attempted escape from pattern. It is perfectly true that an insistant pattern may be very distressing, and that too much pattern—particularly too much of the same pattern—may be unendurable. I once saw a long corridor carpeted in a machine woven reproduction of a rug-pattern designed by a distinguished handweaver. It was a violently modernistic design composed of slanted lines and triangles that would have been excellent in a small scatter-rug to lend interest to a dull corner; but a quarter of a mile of it in remorseless repitition was enough to give a sensitive person indigestion. But the blankness of unpatterned spaces is also painful, causing a restless, hungry feeling.

Just as there are people who suffer from color-blindness there are those afflicted with pattern-blindness. In acute

[*Continued on Page 46*



Small rug in two-warp weave. This is a variation of a "Meander" pattern. Designed and woven by Mrs. Atwater.

EXHIBITIONS

of Interest to Handweavers and

LOCAL — STATE — NATIONAL

JANUARY

American Institute of Decorators, Grinnell College, Grinnell, Iowa. Traveling exhibition. Two weeks.

Fifteenth Ceramic National Exhibition, Albright Art Gallery, Buffalo, New York. January 5-30.

"Good Design," Museum of Modern Art, 11 West 53rd Street, New York City. Through January 27.

"Good Design," Chicago Merchandise Mart. 1951 exhibition opens January 15.

Italy at Work—Her Renaissance in Design Today, Brooklyn Museum, Brooklyn, New York. Through January 31.

Ninth Annual Pacific Coast Textile Exhibition, Rotunda Gallery, City of Paris, San Francisco, California. January 30-February 24.

Riverside Church Arts and Crafts Exhibition, Riverside Church, New York City. Annual Exhibit of students' work. January 28 and 29.

Second Annual Decorative Arts Competition Exhibition, San Francisco, California, Museum of Art. Prize winning and honorable mention designs in nine classifications including handweaving. Made-up articles from prize-winning designs by manufacturer sponsors shown. Menlo Textiles of Menlo Park, California, sponsors of handweaving. January 16-February 25.

The Currier Gallery of Art, 192 Orange Street, Manchester, New Hampshire. Demonstration of weaving by Lilly Hoffmann. January 14 at 3 P.M. Exhibition of handwrought silver. January 21-February 15.

The Metropolitan Museum of Art, New York City. Lectures by Erik Lassen on Decorative Arts of Scandinavia since the Reformation. "The Age of Silver," January 21 at 3:30 P.M. "Royal Manufactures," January 28 at 3:30 P.M.

Index of American Design, Toledo, Ohio, Museum of Art. January 7-27.

FEBRUARY

Ceramic Exhibition, Fifteenth National, Rhode Island League for Arts and Crafts, Providence, Rhode Island. February 9-March 4.

First National Carpet Design Competition. Sponsored by The Arthur Fleischman Company, 12585 Gratiot Avenue, Detroit, Michigan. Entries, either color renderings or woven samples, one foot square, to be delivered before February 15.

"Good Design," Chicago Merchandise Mart.

Ninth Annual Pacific Coast Textile Exhibition, Rotunda Gallery, City of Paris, San Francisco, California. Through February 24.

Second Annual Decorative Arts Competition Exhibition, San Francisco, California, Museum of Art. Through February 25.

The Currier Gallery of Art, 192 Orange Street, Manchester, New Hampshire. Exhibition of handwrought silver. Through February 15.

The Metropolitan Museum of Art, New York City. Lectures by Erik Lassen on Decorative Arts of Scandinavia since the Reformation. "The Homes of Our Grandfathers," February 4 at 3:30 P.M. "Present Times. Designers and Makers," February 11 at 3:30 P.M.

Third Annual Texas Crafts Exhibition, Dallas, Texas, Museum of Fine Arts. Sponsored by museum. Last day for receiving entries February 10. February 17-March 11.

Regional High School Art Exhibition, Gimbel's, New York City. Sponsored by Scholastic Magazines. February 24-March 10.

Index of American Design, Detroit, Michigan, Institute of Arts. February 11-28.

Index of American Design, San Francisco, California, Museum of Art. February 6-25.

MARCH

First Annual National Carpet Design Competition, Institute of Fine Arts, Detroit, Michigan. March 6-18.

Third Annual Texas Crafts Exhibition, Dallas, Texas, Museum of Fine Arts. Through March 11.

"Good Design," Chicago Merchandise Mart.

Ceramic Exhibition, Fifteenth National, Rhode Island League for Arts and Crafts, Providence, Rhode Island. Through March 4. Institute of Contemporary Arts, Washington, D. C., March 16-April 8.

Italy at Work, Art Institute of Chicago, Chicago, Illinois. March 7-May 7.

Third National Biennial Exhibition of Textiles and Ceramics, Museum of the Cranbrook Academy of Art, Bloomfield Hills, Michigan. March 1-25.

Regional High School Art Exhibition, Gimbel's, New York City. Sponsored by Scholastic Magazines. Through March 10.

Index of American Design, Los Angeles County Museum, Los Angeles, California. March 18-April 7.

The Philadelphia Art Alliance, Philadelphia, Pennsylvania. Exhibition of handwoven fabrics by Jack Larsen and stoneware by Hal Riegger. Dates to be announced later.

APRIL

American Institute of Decorators, Grand Rapids, Michigan. National Conference and Trade Exhibition. April 30, May 1 and 2.

The Currier Gallery of Art, 192 Orange Street, Manchester, New Hampshire. Exhibition of pottery by Otto and Vivika Heino. April 1-30. "The Making of Pottery" (lecture-demonstration) by Henry Bollman. April 5 at 3 P.M.

"Good Design," Chicago Merchandise Mart.

Ceramic Exhibition, Fifteenth National, Institute of Contemporary Art, Washington, D. C. Through April 8. Butler Art Institute, Youngstown, Ohio. April 20-June 17.

Italy at Work, Art Institute of Chicago, Chicago, Illinois. Through May 7.

Index of American Design, Los Angeles County Museum, Los Angeles, California. Through April 7.

Index of American Design, Cleveland, Ohio, Museum of Art. April 8-29.

New York Society of Craftsmen. Annual Exhibition, Hacker Galleries, 24 West 58th Street, New York City. April 4 through April 19.

New York University, Annual Industrial Arts Spring Conference, Barney Building, 34 Stuyvesant Place, New York City. Exhibition and demonstration of weaving by students of occupational therapy. April 20-21.

International Textile Exposition, Lille, France. April 28-May 20.

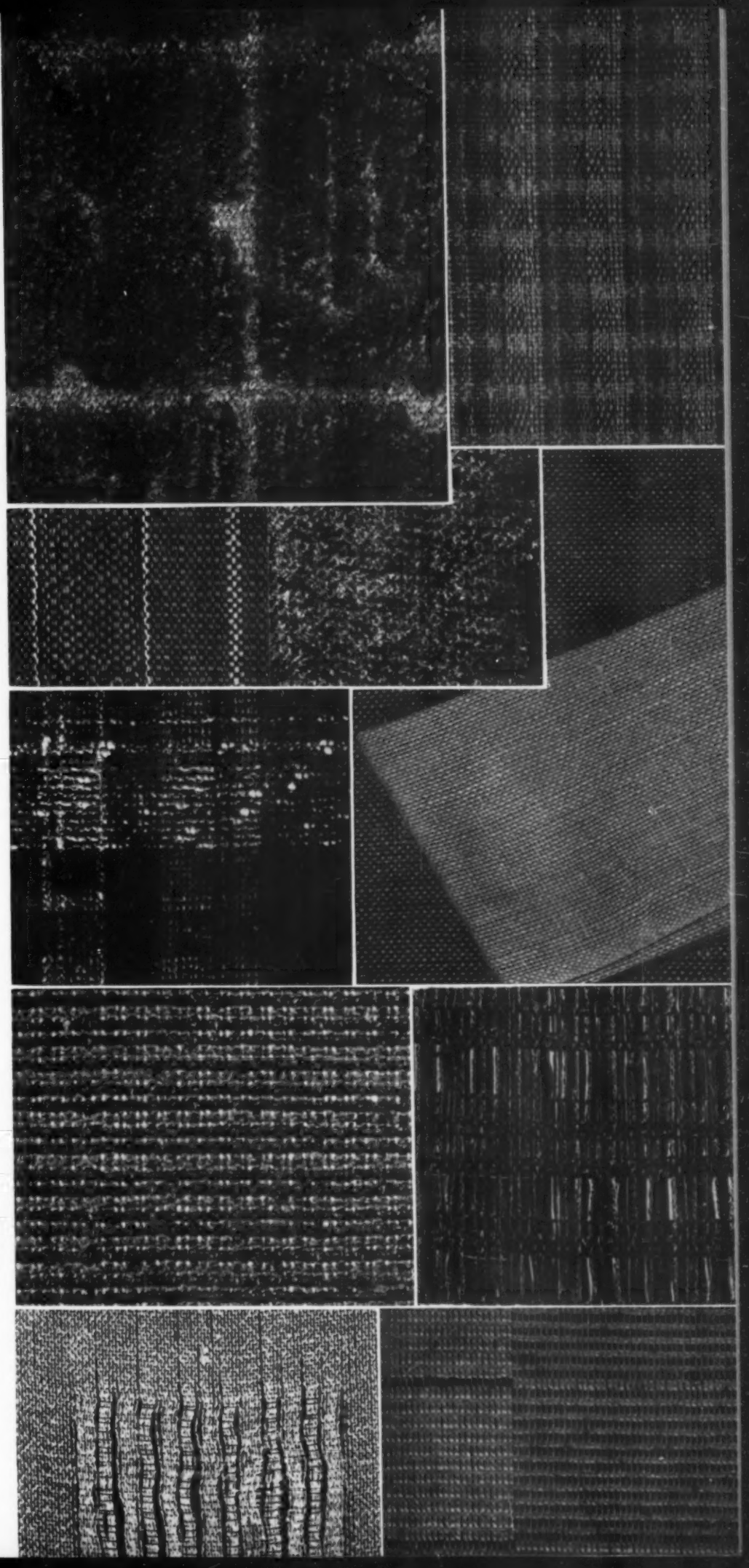
Boston Weavers' Guild and The Textile Guild of the Society of Arts and Crafts, Boston, Massachusetts. Dates to be announced.

Craftsmen

International Textile Exhibition - 1950 Greensboro, N. C.

HANDWEAVING showing high technical facility and pleasing textural effects, but almost entirely lacking in bold experimentation, characterized the 1950 International Textile Exhibition, sponsored annually by the Woman's College of the University of North Carolina, held at the College throughout November. The jury also deplored the lack of color, but the few pieces which employed brilliant and unusual tones were ignored in the prizes.

The exhibition included almost 100 handwoven textiles, chosen from more than 400 entries, in the following classifications: woven rugs; woven clothing fabrics; woven draperies and upholstery; napery; printed textiles; woven linens; and woven synthetics. Members of the jury of selection and award were Robert D. Sailors, weaver and designer, Bitely, Michigan; Leslie Tillett, designer, printer, and consultant, New York; and John E. Courtney, assistant professor of art at the college. The exhibition is under the direction of the college department of art, of which Prof. Gregory D. Ivy is head. Miss Noma Hardin, associate professor of art and teacher of weaving there, is permanent chairman of the exhibition.



Left, top: Rugs—third award, Viola E. Anderson.

Reading down: Woven clothing fabrics —third, Margery Kinney. First, Mary Jane Rice. Second, plaid, Fay Von Roekel. Woven drapery and upholstery —second, Jack Larsen. Woven synthetics—third, Karl and Rigmor Laurell. Right, top: Woven drapery and upholstery—first, Sonya J. Leach. Reading down: Napery—first, Margery Kinney. Woven synthetics—second, Jinny Lee Snow, and third, Gale Kidd.

Almost all fabrics in the exhibition were woven in tabby or twill.

Photographs—Woman's College, University of North Carolina.

Twenty-three states were represented in the accepted work. California led the list with 12 weavers, New York was second with ten and Michigan third with eight. The "international" part of the show this year was limited to Canada. Government restrictions and regulations, rather than lack of interest, have limited entries from abroad, according to Professor Ivy. Inquiries have been received from countries in Europe, South America, South Africa—everywhere except Asia—from weavers who hope to submit work when conditions permit.

Prize winners in woven linens and in apparel fabrics represented the most outstanding work. Rugs in general were felt to lack spontaneity and imagination, hence no first award was given. Viola E. Anderson's rug in half flossa, with a Greek key design in rich greens and blues on gray, represented technical proficiency in high degree in the use of a well-known method. Marie Hallee's rug in pure white pile was an excellent piece of weaving, but arrived from Connecticut too late for judging, while Richard A. Light's use of oriental plant fibers presented an interesting effect.

Upholstery fabrics came well within the market range of usable designs—not a bad quality in a textile, but something more is needed in a show which has as its purpose encouragement of creative design. We found two of the most exciting pieces outside the prize winners—Jack Larsen's fabric in orange red tones, with an interesting use of greenish-tan tow-like weft thread, with free ends forming a wide-spaced fringe; and Hal Painter's raffia and cotton drapery panel, an unusually light, airy production in a beautiful clear yellow. Helen Beecher had a handsome white and silver hanging, and the Laurells' synthetic drapery in crystal with black outline stood out distinctly in its group.

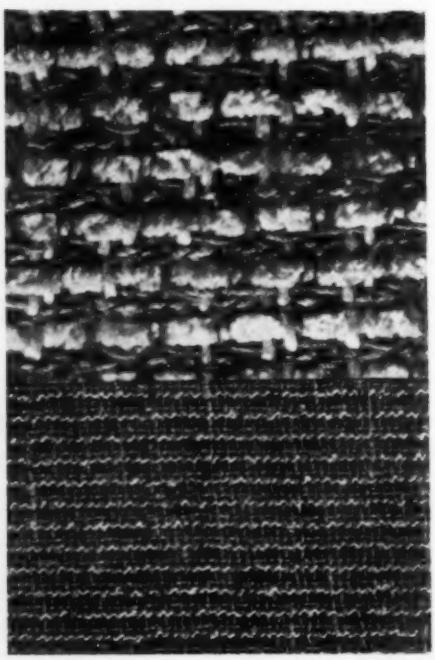
The exhibition is rapidly outgrowing both the space, the personnel, and the funds available for handling it. The installation this year was attractively done, designed by Professor Courtney, who was assisted by Susan Barksdale, Blair Smith, and James Moon, all members of the fine arts faculty. Unfortunately fabrics had to be hung in the halls and entrance lobbies in addition to the main exhibition room, where they suffered from insufficient light.

This exhibition, we believe should offer to handweavers the opportunity to display their creative ability, with designs in advance of the market both for handweaving and power weaving. It will thus become, more than at present, a central meeting point for everyone interested in creative design for textiles, regardless of method of production, something which neither craftsmen nor manufacturers can afford to ignore.

"It has always been my contention," Robert Sailors, chairman of the jury, said, "that handweavers were the experimenters, the daredevils, the challengers to material and technical problems—in other words the leaders pointing to the way to new fabrics, who often go off the deep end, finding it difficult to control their eagerness in their determination to enjoy thoroughly experimenting with all the fibers possible to use in weaving.

"The 1950 exhibition did not indicate that anyone was particularly interested in producing a fresh idea. It had the quiet calm quality of a Pascin painting. To me an exhibition should be stimulating, not soothing. In general the entries exhibited technical perfection, quiet color, good use of texture, and an uncontrollable use of metallics."

A higher general level of excellence in all classes, with the greatest progress in woven linens was noted by Professor Courtney, who pointed out that each year, since the first show in 1944, had seen a general improvement in quality. Printed fabrics were generally ahead of the market, and represented a definite departure from the current trend. Because of the generally high level of excellence, it was extremely difficult to decide upon the awards, he said.



Woven drapery, third award, Ruth Olga Wainwright. Below, Woven synthetic, first award, Elizabeth B. Roberts

"The exhibition should present a testing ground for new ideas in textile production," according to Professor Ivy, who was instrumental in founding it in 1944. "The show grew out of our attempt to bring the best in textiles to the college for the wider education of the women students, all of whom are concerned with buying textiles. It has succeeded beyond our expectations, to the point where some expansion of facilities and support has become necessary.

"One of the most important results has been offering to young craftsmen an opportunity to present their work to a competent jury. Several important careers in textiles had their beginning with acceptance of work at this exhibition. For this reason, we shall keep it an 'open show,' where everyone is free to take a chance. Situated as we are in the midst of a great textile producing area, the college not only has an obligation toward one of the main industries of the state, but also in a far wider field—the encouragement of creative artist-craftsmen from whose efforts the entire industry will benefit."

The following prizes and honorable mentions were awarded: Woven Rugs—Second, Mrs. Agnes Chavis and Stanton Lockley, Pembroke, North Carolina; Third, Viola E. Anderson, East Gloucester, Massachusetts. Woven Clothing Fabrics—First, Mary Jane Rice, Ames, Iowa; Second, Fay Van Roekel, Bloomfield Hills, Michigan; Third, Margery Kinney, San Diego, California; Honorable Mention, Mrs. Carolyn Nichols, St. Louis, Missouri and Lois W. Walker, Clearwater, Florida. Woven Drapery and Upholstery—First, Sonya J. Leach, Bloomfield Hills, Michigan; Second, Jack Larsen, Bremerton, Washington; Third, Ruth Olga Wainwright, Tacoma, Washington; Honorable Mention, Lea Van P. Miller, Berkeley, California, and Vera Helte Strong, New Haven, Connecticut. Napery—First, Margery Kinney, San Diego, California; Second, Jack Larsen, Bremerton, Washington; Third, Mrs. Robenia Myrer Hendrich, Boston, Massachusetts; Honorable Mention, Dorothy Beck, South Weymouth, Massachusetts. Printed Fabrics—First, Hester F. Cunningham, Upper Darby, Pennsylvania;

Lee, Kit, and Ricky Kell, whose mother, Mrs. Ellen Davis Kell, is president of the Portland, Oregon, Hand Weavers, starred in the fall fashion show, wearing their handwoven shirts of yellow plaid.

Second, Elizabeth Harms, Chicago, Illinois; Third, Hester F. Cunningham; Honorable Mention, Owen M. Scott, Cozad, Nebraska, and Robert J. Yasenchack, Cleveland, Ohio. Woven Synthetic Fabrics—First, Elizabeth B. Roberts, Kerrville, Texas; Second, Jinny Lee Snow, Salt Lake City, Utah; Third, Karl and Rigmor Laurell, Brewster, New York; Honorable Mention, Yvonne Palmer, Pottstown, Pennsylvania. Woven Linen Fabrics—First, Karl and Rigmor Laurell, Brewster, New York; Second, Mrs. Robenia Myrer Hendrich, Boston, Massachusetts; Third, Gale Kidd, Webster, New York; Honorable Mention, Maria Mundal, New York City.

Portland Hand Weavers Fashion Show

By DRUSILLA PLUMB

The Portland, Oregon, Hand Weavers held their third fashion show at the *Oregonian* Hostess House October 12, with fifty wonderful exhibits.

Three young sons of our president, Lee, Kit, and Rickey Kell (shown in picture) modeled yellow plaid handwoven shirts. This live trio of boys in spite of being on their "good behavior" almost stole the show.

A chubby two year old boy modeled a green cotton sun suit with a bright red rocking horse as decoration, done in dukagang. Doris McMullen modeled a lovely 3-piece tailored suit made from a woolen fabric which won second prize at the International Textile Exhibition at the Woman's College of the University of North Carolina in the fall of 1949.

There were dirndl skirts made from cottons, linens, woolens and silks with a variety of gay borders. There was a spun silk dress on linen warp with handmade cocoanut shell buttons and a peasant jacket and skirt, made especially for square dancing. There was a soft green dress of nylon and pigtail yarn which could be washed and did not need ironing. There were many suits: One with matching hat and a bag in gay tartan; a striking gray black and white hounds tooth; a tiny check in gray green and maroon; and a spun silk suit. There was a three piece suit with iridescent effect and another three piece suit with dainty wool and metallic scarf made from fine wool from local Romney sheep.

Two men modeled suits, one a brown tweed with nubby silk thread, the other a gray stripe which had a red cotton sewing thread warped with each eighth wool thread. Another member's husband modeled a sport coat of 8-thread herringbone and a plaid sport shirt which he wove for himself. One husband, carrying his fishing rod and tackle, modeled his lacquer red, blue, and black sport shirt. One of our members mod-

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eled double woven chenille bath mats and wiped her feet on a luxurious big linen bath towel.

There was a gay dress woven in stripes—odds and ends every color of the rainbow for warp—with solid color for weft. A daughter modeled coat, dress, hat and handbag woven by her mother which were waterproofed (with secco). A gay apron was exhibited woven with Rose-path and Solomon's Delight, two four harness patterns threaded together, on an eight harness loom.

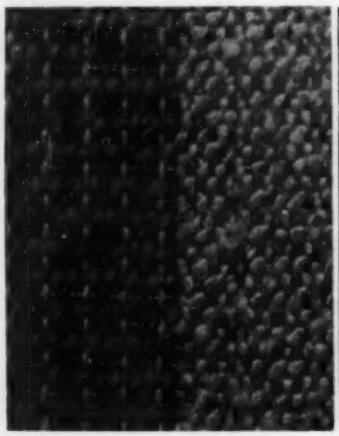
The Portland Hand Weavers has grown from a small group of twelve meeting in members' homes to a group of 125 who meet at the Young Women's Christian Association building once each month. Our programs are varied in nature from speakers of national reputation to demonstrations and forums.

Interiors Then and Now: 1850-1950

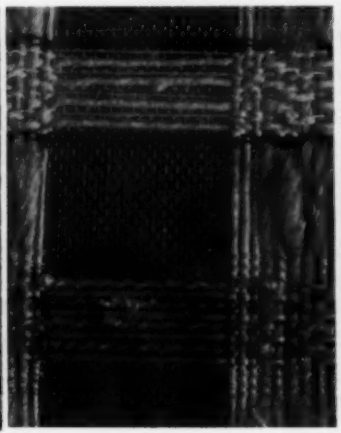
ROCHESTER, New York, saw its first exhibition of contemporary home furnishings last fall when the Memorial Art Gallery presented "Interiors Then and Now: 1850-1950" in celebration of the first hundred years of the University of Rochester. Rochester residents, descendants of families long-established in that area, lent many of their family heirlooms for the 1850 section of the show. Many of these are still housed in some of the most interesting examples of early Victorian architecture still in existence.

The 1950 rooms, which met a most favorable response from the community, were the work of S. Roger Sheppard, architect, Gale Kidd, handweaver and interior decorator, and Mrs. Sheppard, who assembled the appointments. Manufacturers, department stores, architects, craftsmen, other museums and educational institutions contributed generously to this section.

Fabrics and furniture used in the contemporary interiors were considered as an integral part of the interior architecture. The furniture's design created form, mass, and volume and planes within the space provided by the architecture itself. The same principles of contemporary design applied to fabrics as well, whether woven on hand or power looms. While fabrics are designed to be beautiful in themselves, they also should serve as masses and accents of color, tone and texture wherever they are used—for hangings, up-



Drapery and upholstery fabric, gray, white and beige, by Gale Kidd.



Wall panel, varied yarns and copper screen, by Miss Kidd. Original use of materials.

Rough textured upholstery fabric, three - dimensional effect, by Marianne Strengell.

Stiff upholstery fabric in luminous blue-green tones by Miss Strengell.

Photographs by Conway Industrial Photo Co.

Left: Victorian parlor, typical of the 1850 style. Right: Contemporary diningroom—knotted rug by Margo de Montane, off-white place mats, fabric on speaker cabinet by Gale Kidd, printed fabric designed by Gloria Prival, executed by Konwiser, chair coverings by Miss Kidd. Walls, coral, fabrics in gray and beige.

Background textile, beige with green and gold stripes, by Vincent Newton, Shelburne Falls, Massachusetts. Runner, white with gold stripes, Eleanor Wood, Wollaston, Massachusetts. Copper bowl, left, Evan F. Kullgren, Columbia, Connecticut. Other metal work, Alden Wood, Norwich, Vermont.

holstery, rugs, table mats or wall decorations.

When architects consider planning a house today, it is pointed out in the catalog, they do not arbitrarily adopt a "style," but give first consideration to meeting the living requirements of a family in this particular time, out of which a design evolves. Limited living space and rises in building costs, simplicity in home living and entertaining, all affect modern interiors. Modern design arising from such requirements is austere, simple, and unadorned, compared with the "indulgent, ornate, and romantic appearance of 1850."

The century spanned in the exhibition presents some of the most dramatic contrasts in the history of American taste, according to Gertrude Herdle Moore, director of the gallery, including as it does four wars, a technological revolution, and countless romantic revivals of borrowed cultures.

The Victorian era—particularly the period prior to the Civil War—produced much that is of good design, excellent craftsmanship, and a gracious liveableness that few periods before or since can boast, Isabel C. Herdle wrote in her catalog notes. Architectural plans and interior renderings for this section were the work of Carl F. Schmidt and Walter Vars Wiard and paintings of interior details by Clarence J. Hall.

N. E. Craft Council

One hundred and ninety craftsmen living in New Hampshire, Vermont, Massachusetts, Rhode Island, and Connecticut were represented in the first fair held under the auspices of the New England Craft Council in the old Town House at Storrowton, West Springfield, Massachusetts, from September 17, through September 23, during the Eastern States Exposition. Although the attractive setting in the old-fashioned village was traditional and techniques displayed were rooted in the craftsmanship of the past, there were many evidences of new creative designs, the council was pleased to observe. This was particularly evident in the pottery and in some of the weaving and block-printing.

Exhibitors were selected by out-of-state juries on the basis of their work shown at sales-exhibitions held in the various states during the past year. Objects were arranged, not by state, but more or less by type and in combinations which would enhance the attractiveness of each. Walter Wright, president of the Society of Vermont Craftsmen, and managing chairman of the fair for the Council, was in charge of the effective installation, assisted by Mrs. Lena M. Church of Hampden, Massachusetts, a member of the Hampshire Hills

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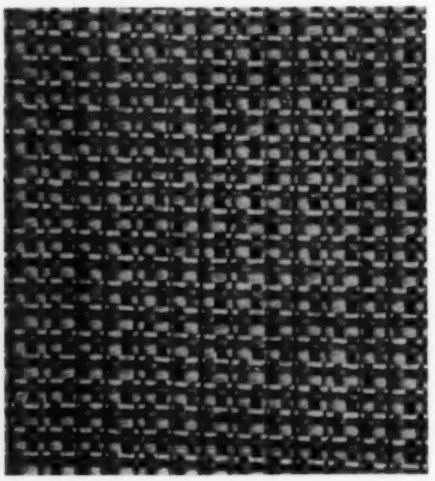
"Good Design" as seen at the Chicago Merchandise Mart where it has been on view since January, 1950, featuring home furnishings in contemporary style.

Thin, almost transparent natural wool from Original Textiles, part of the group of fabrics exhibited by this firm, some from designs by well-known handweavers, at the "Good Design" Exhibition at Museum of Modern Art, New York.



Upholstery fabric designed by Marli Ehrman, well-known handweaver, for Marie Nichols Fabrics, New York, shown at Chicago. Fine examples of Miss Ehrman's textiles are included in the New York show.

Handicraft Association. Another member of that group, Rollo Purrington of Florence, Massachusetts, and Mrs. Robenia Myrer Hendrich of the Boston Weavers Guild gave weaving demonstrations.

Other Massachusetts weavers represented were Eleanor Wood, Edna Wilson, Winogene Redding, Altana Tennant of Old Sturbridge Village, Vincent Newton, Mrs. George Merrill, Mrs. Edwin Clapp, Dorothy Beck, Lydia Osborne, John Rehorka, Anna Lyman, Mrs. G. A. Kimball, and Mrs. Rollo Purrington. Vermont weavers exhibiting were: Red House Workshop, Mr. and Mrs. Glenn Wilcox, Dick and Betty Barret, Mrs. Sally Ladue, and Mrs. John Barney. From Connecticut came weaving by M. H. Hallee of the Still Brook Shop, Gula Gamble, Mrs. Louis Walden, and Helen Cronk. New Hampshire weavers were not listed as individuals but as members of the League of New Hampshire Arts and Crafts.

The New England Craft Council was formed in June, 1949, to promote craft education in New England and to assist in the marketing of good craft articles. It was agreed that each New England state should have two votes in forming the policies and deciding on the activities of the organization. These votes are to be cast by the director of the official state organization of arts and crafts and by the president of the state society of arts and crafts or a designated substitute. Meetings are held in the spring and fall of each year. The Council was founded by Miss Ruth Coburn, director, Arts and Crafts Service, Montpelier, Vermont, and David R. Campbell, director, League of New Hampshire Arts and Crafts, who felt that the craft movement in New England could best be served if craft leaders could have an opportunity to discuss their common problems. Miss Coburn served as chairman of the council for the first year. Mrs. Clare L. Walsh, assistant supervisor, Household Arts Education, Massachusetts Department of Education, is new chairman.

"Good Design" Seen at Museum of Modern Art

Muted tones, with few exceptions, characterized the textiles in the first "Good Design" exhibition in New York, which may be seen at the Museum of Modern Art, 11 West 53rd Street, through January 29. Beautiful textures, rather somber tones—black with tan, brown or gold, gradations of white, natural shades, and almost concealed color effects—are shown in fabrics designed by Marli Ehrman, Marianne Strengell, Anni Albers, Rowantrees Looms, and Michael Belangie, among others. Emily Belding's white "Linten Lace," illustrated in a former issue of this magazine, is most effective when actually in place over glass.

Moss Rose Fabrics showed more color, notably in the orange-red "Braziliana," "Texana" pink, and "Pumice" red. However, one comes upon Dorothy Liebes' three brilliant drapery fabrics almost with a sensation of shock—but a distinctly pleasurable shock. Rugs and the few table linens are a little on the depressing side. Most of the rugs are in gray and tan shades, with a dull green appearing in a carpet.

The exhibition includes ceramics, dinnerware, table services, kitchen utensils and equipment, and furniture, and altogether adds up to a stimulating show.

Sponsored by the Merchandise Mart of Chicago and the Museum of Modern

Art, "Good Design" opened at The Mart in January, 1950, and immediately aroused great interest among designers and craftsmen, interior decorators, manufacturers and other groups interested in better home furnishings, as well as the public generally. "Our most promising project," Wallace O. Allman, president of The Mart, declared at the opening of the New York show, which is composed of selections from the larger group seen in Chicago. Selections were made by Meyric R. Rogers, curator of decorative and industrial arts at the Art Institute of Chicago, Alexander Girard, architect who directed the Detroit Institute of Arts' "For Modern Living" show, and Edgar Kaufmann, Jr., of the Museum of Modern Art, director of "Good Design," from articles first shown at the national home furnishings markets in Chicago.

San Francisco Decorative Arts Competition

Announcement has been made by the San Francisco Museum of Art that Jack Larsen of Bremerton, Washington, now a student at the Cranbrook Academy of Art, was awarded first prize and Trude Guermonprez of Pond Farm Workshops, Guerneville, California, was awarded second prize in the Second Annual Decorative Arts Competition. Honorable mention in weaving was given to Mr. Larsen, Alice Estes of Long Beach, California, Margery Livingston of San Francisco, and Miriam Peck of Bellingham, Washington.

Both prize-winning designs, became the property of Menlo Textiles of Menlo Park, California, sponsors of the awards in the textile division of the competition. Both the original entries and the manufactured product from the sponsors' power-looms will appear with the Decorative Arts Competition Exhibition opening January 16 and continuing through February 25.

In addition, in the textile division of the exhibition, will be shown the entries awarded honorable mention and a few additional fabrics selected from the entries.

The first prize winning fabric was loosely woven in jute and cotton in a variety of colors.

Mrs. Guermonprez' prize piece is black casement cloth using cellophane as one of the materials.

Italy at Work— Her Renaissance in Design Today

A stimulating freshness of approach, originality in design, and exciting use of new or hitherto neglected materials characterize the great exhibition of Italian Handicrafts which may be seen at the Brooklyn Museum, Brooklyn, New York, through January 31. The second showing in the 3-year schedule will be at the Art Institute of Chicago, opening March 7.

Entitled "Italy at Work—Her Renaissance in Design Today," the name for once seems to fit the subject. The end of World War II, which released the country from the strait jacket of dictatorship, seems to have also released a great surge of creative effort which is

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evident not only in the industrial and decorative arts, but in the Italian theater and cinema and in literature as well.

While textiles are perhaps the least arresting items in the show, handweavers nevertheless will find a great deal of interest in the work of Italian weavers. They also will be enthusiastic about the especially fine collection of objects, from handbags to furniture, made of reeds, straw, and other vegetable fibers. HANDWEAVER AND CRAFTSMAN will have an article on this group in a coming issue.

The exhibition comprises some 2,500 separate items ranging in size from a full-scale theater lobby to an earring, the products of Italy's greatest living artists and artisans. It is not only one of the largest and most provocative museum shows that has ever been brought to America, but it is also visual proof of the productive, artistic, and spiritual resurgence Italy has achieved through its own efforts aided by the Economic Cooperation Administration.

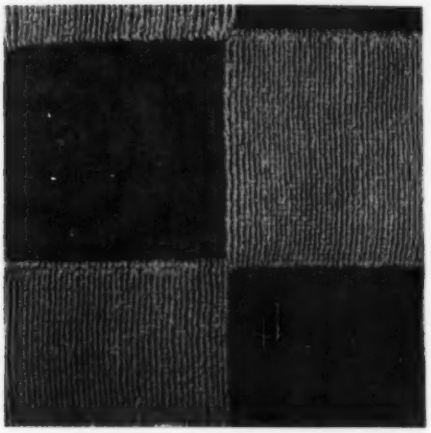
Two years in the planning and assembling, this exhibition of the works of hundreds of Italian designers and craftsmen was chosen by a distinguished American jury: Meyric R. Rogers, curator of decorative and industrial arts,

Photographs—Brooklyn Museum

Left to right—Handwoven wool with stripes, designed by Josima Ortensi, executed by Myricae; gold satin by Irene Kowaliska, Myricae; brown wool with metal, designed by Maria Chiara Galetti, produced by La Tessitrice dell'Isola, Anacapri; hemp balcony design, Irene Kowalski and Myricae.

Handloomed and hand embroidered tablecloth designed by Emilia Bellini of the Tellaio D'Oro (Golden Loom) Florence.

Linen in striped leaf motif, also designed by Emilia Bellini.



A woolen rug with alternating squares of dark green plain weave and lighter green looped pile, designed and woven by Frances Morgan, was given the anonymous award in textiles at the 25th Annual Exhibition of San Francisco Women Artists which opened at the San Francisco Museum of Art in November.

Only part of an extensive display in various media by members of the group, the textiles were the work of Helen Pope, Hilda Dial, Constance Tydeman, Kay Geary, Helen Tennant and Frances Morgan.

Art Institute of Chicago; Charles Nagel, architect, director, The Brooklyn Museum; Walter Dorwin Teague, industrial designer, New York; Ramy Alexander, vice-president, Compagnia Nazionale Artigiana, Rome.

Every object (with few exceptions) was made in Italy during 1950. Mr. Teague, one of America's outstanding industrial designers, designed the mounting for the Brooklyn show.

In addition to such peculiarly Italian arts as "intarsia" (inlaid wood) and "pietra dura" (hard-stone work) the show includes furniture, ceramics, enamels, textiles, metalwork, glassware, typewriters, ironwork, leatherwork, mosaics, lighting fixtures, ladies accessories, straw-work, bookbindings, toys, tiles.

"Anyone who goes to Italy today," says Charles Nagel of the Brooklyn Museum, "gets a feeling that the lid has been taken off. Today, as compared to the sullenness of Mussolini's Italy, one feels a smiling industry everywhere. And it shows in the arts. The Italian craftsman never lost his skill, nor the Italian designer his fertility; they just went underground during the long Victor Emmanuel and Mussolini periods. . . which were the lowest in many centuries of Italian artistic achievement. Today's revival is bringing forth fresh ideas and new forms much as happened in Scandinavia after World War I. But they hook right on to the great periods of the Italian crafts. This is something evolutionary, not revolutionary."

The idea for the exhibition originated with Dr. Rogers. Over a year ago he went to Italy to make a preliminary survey which was facilitated by Ramy Alexander, an American citizen who is vice-president of the Compagnia Nazionale Artigiana. The project found the support of Alcide de Gasperi, president of the Italian Republic, the United States State Department, the Export-Import Bank, and the Economic Cooperation Administration—as well as of leading American museums. The expenses of the exhibition (which will probably run around half a million dollars) will be borne jointly by the twelve participating American museums (on this side of the Atlantic)—and, in Italy, by the Compagnia Nazionale, the Italian Government, the Economic Cooperation Administration, and the Export-Import Bank.

The Compagnia Nazionale Artigiana might be translated as the National Handicrafts Company. Shortly after the liberation of Italy, Dr. Max Ascoli of New York established, with his own funds, a non-profit organization known as CAIMA for the purpose of supplying individual craftsmen with needed materials and of giving them guidance in meeting requirements of foreign markets. This aid was so effective that it became desirable to develop an organization to take care of the resulting marketing problems. The movement had outgrown the scope of private philanthropy and the Italian Government, through the Ministry of Foreign Commerce with support from the E.C.A. and the Export-Import Bank, came forward. CAIMA was thus merged into the larger Compagnia Nazionale Artigiana (CNA). An American subsidiary of CNA, the House of Italian Handicrafts (HIH), was established in New York City for the purpose of displaying the more available wares and merchandising them. It was also aided by Dr. Ascoli.

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to anyone wishing to submit a color rendering or a woven sample. Prizes amounting to $2,000 will be given, divided as follows: first, $1,000; second, $500; third, $300; and $50 for honorable mentions.

All entries must be sent to the Competition Committee, National Carpet Design, Arthur Fleischman Co., 12585 Gratiot Avenue, Detroit 5, Michigan, not later than February 15. Conditions may be obtained by writing the same address.

All prize-winning designs and others selected by the jury will be exhibited at the Detroit Institute of Arts March 6 to March 18, and later will be shown in New York, Chicago, and other cities.

Members of the jury are: P. Belawick, Bigelow Sanford Carpet Company; Wayne L. Claxton, chairman of art department, Wayne University; Edith B. Crumb, Assoc. A.I.D., home furnishings writer, *The Detroit News;* Talmadge C. Hughes, F.A.I.A., executive secretary, Michigan Society of Architects; Edgar P. Richardson, director, Detroit Institute of Arts; James W. Underwood, Alexander Smith and Sons Carpet Company; Adele Coulin Weibel, curator emeritus of textiles, Detroit Institute of Arts; William E. Woolfenden, director, education department, Detroit Institute of Arts.

An advisory committee composed of well-known persons in the fields of art, education, and civic activities has been appointed to work with the sponsoring agent. Mrs. Nellie Sargent Johnson, well-known weaver and teacher of weaving at Wayne University, Detroit, is a member.

"City of Paris" to Show Textiles

Handwoven and printed textiles by more than twenty outstanding designers from Oregon, Washington, and California will be shown at the 9th Annual Pacific Coast Textile Exhibition, to be held in the Rotunda Gallery of the City of Paris, San Francisco department store, January 30 to February 24. Mrs. Beatrice Judd Ryan is curator of the Rotunda Gallery and organizer of the exhibition.

The exhibition always has an international flavor because of the showing of a group of textiles from abroad. This year, Mrs. Ryan stated, Thaibok Fabrics, handwoven silks from Siam, will be shown. Further interest will be added by the display of ceramics by Mrs. Edward G. Robinson, wife of the motion picture actor.

Originally organized as a competitive exhibition, it was changed several years ago to an invitational event. Among those who will exhibit are Mary Dumas, Jean Brandford Fay, Kay Geary, Ralph Higby, Ruth Howard, Ilse Schultz, Dorothy Greene, Beulah Hildebrand, Marge Krejcik, Frances Morgan, Mary Walker Phillips, Margarita Robinson, Constance Tydeman, Kamma Zethraus, and Ed Rossbach.

Exhibition Notes

CLOSING DATE for entries for the 1950 Design Competition sponsored by the American Institute of Decorators is February 13, 1951. All designers of fabrics, furniture, floor coverings, wall coverings, and lighting fixtures offered for sale prior to January 1, 1951, are urged to compete. Companies may enter products with name of designers and heads of schools are urged to have all students who can qualify enter work. Conditions from the American Institute of Decorators, 41 East 57th Street, New York City. Show in Grand Rapids, Michigan, in connection with A.I.D. convention April 30, May 1 and 2.

Claire Freeman, Larchmont and New York City, won one of the two merit awards for crafts at the annual Westchester Arts and Crafts Guild show last fall.

Only three weavers represented in the "Missouri Show" at the City Art Museum, St. Louis, last fall—Carolyn Nichols, Alice Husch, and Margaret Drewes. In the annual "American Craftsman" show at the Student Center, Washington University, St. Louis, which is growing into quite an affair, weavers invited to exhibit included Marie Phelps, Margaret Drewes, and Maybelle Liebich. Students assist in assembling and arranging this comprehensive craft show.

Marli Weavers exhibited their work at the Art Institute of Chicago for sev-

eral weeks ending January 1. Tropical Weavers Guild of Florida held a statewide exhibition at Rollins College Art Gallery in November. Outstanding entries included articles woven in ramie and other native fibers.

Problems in Warping . . .

Continued from Page 32]

the last one unchained and stretched out. The various warps are gathered together at their NORMAL amount of stretch. The more elastic yarns will be the shortest warps and allowance must have been made for this when making the warps. Hold all warps together firmly at their NORMAL tension and then pull as tight as the firmest warp will allow; wind onto the beam. Use heavy paper on the beam for every inch of the way.

It is well to use paper on any warp. Sticks can be placed only occasionally for they take up too much room. Paper uses little room and if each sheet overlaps the preceding one by a few inches the warp will not crawl and make uneven waves of tension. If the warp is made several sizes of yarn, paper MUST be used every inch of the way. The heavy warps would pile up to a heavy diameter and the fine ones would slip and slide in between with disastrous results. A heavy brown wrapping paper can be used over and over and an investment in a supply is good insurance for a mixed warp of even tension.

In putting on a warp alone, I make one revolution of the warp beam and then pull the warp tight. Repeat till the warp is all on. It takes a little longer to do alone, but it is just as satisfactory. I tie my warps about every three yards and use these ties to check on myself to see that I am keeping the warp going evenly. By any one of the three chained methods, a 50-yard linen warp, 12 inches wide can be put on alone in about two hours. A mixed warp 40 inches wide usually takes about two hours for 30 or 35 yards.

With one person to wind, and another to hold the warp, no warp should take more than one minute per yard plus fifteen minutes to put on the beam. If it takes longer, the warp has been poorly made or carelessly tied on—either to the dummy or to the warp beam apron. • • •

The late Mrs. Marion Pendleton Drew, for the last thirteen years curator of Indian House, Old Deerfield, Massachusetts, posed for the photographs of warping taken by Mr. Snively. Mrs. Drew, who died in September 1950, was a well-known spinner and weaver who also worked in other crafts. She introduced weaving into the public schools of the Hawaiian Islands, organized the weaving room at Wiggins Tavern, Northampton, Massachusetts, and taught weaving in New England and on the Pacific Coast. She also restored the spinning and weaving room at Mt. Vernon and examples of her work can be seen there.

WEAVERS' *Shoptalk*

Would a speakers' bureau find favor with weavers' organizations? M. Lillian Hunter of the Red House Work Shop, Bethel, Vermont—in Middlebury for the winter—has the idea in mind and would like to know what you think about it. Trying to find the right person for a certain program often is difficult and a central agency might help.

"Metlon" metallic yarns—new to many handweavers—are now available through Frederick J. Fawcett, Inc., of Boston, Massachusetts, the firm widely known for its variety of linen yarns.

The flexibility of the new E-Z winder is said to be one of its most desirable features. The start of the wind can be as low as 100 RPM and speed can be increased by foot control to 2,000 RPM. This assures fast winding, with hands free, and maintenance of speed anywhere between the limits mentioned, varied at will. The AC-DC motor operates normally at high speed, but is geared down to lower speeds, giving enough power to wind spools from skeins. Spools can be wound with an additional centering plug, placed on the end of the spindle, which is included with the winder. Bases can be made of different woods according to specification.

Several good weavers have told us that they find their handbag handle problems satisfied by the Facile Fastener, which can be concealed by the material and snaps open and shut easily—and *stays* shut when desired. This special patented gadget simplifies the construction of handbags, gives a professional look, and lasts a long time.

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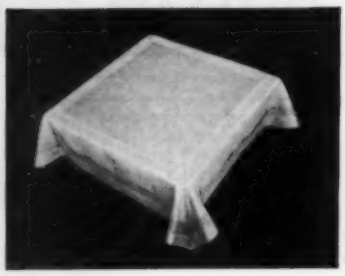

The small table cloth is very convenient in this day of compact apartments and homes, which so often make necessary the use of folding tables or card tables, to save space.

Robina Hendrick has planned a cloth which may be made in three stripes, on the 20-inch loom. Or, if a larger loom is available, it may be planned to have the center strip wide enough to cover the top of the table. The side strips join at the edge.

The draft, shown here, is for the 8-harness loom. However, the Lace Bronson or Swedish Spot lace for 4 harness is equally lovely.

Instructions for weaving this cloth on request.

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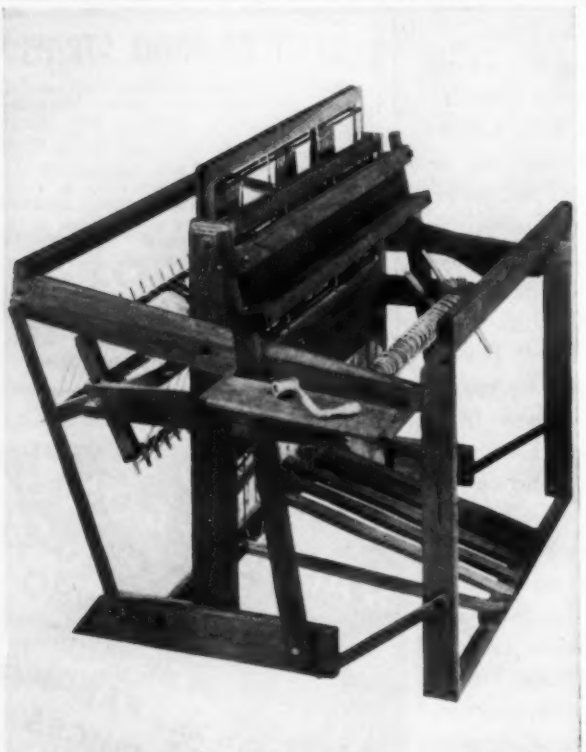

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Texture Weaving . . .

Continued from Page 33]

cases the pattern-blind person does not recognize the difference in decorative figures and cannot follow even a simple pattern correctly in weaving. Such cases are fortunately rare. In milder cases the disability takes the form of uneasiness, caused by inability to tell the good from the bad. True pattern-blindness, like color-blindness, is probably incurable; but the milder conditions are often the result of timidity arising from lack of training in design.

To be sure training in design is a great help to a handweaver—not because there are rules to be learned but through experience in dealing with lines, masses and proportions with the accompanying release from artificial inhibitions. There are, of course, no laws of design except common sense and the pleasure-pain reactions of the beholder. These pleasure-pain reactions depend largely on time and place. Modern decoration that seems thrilling to us would have filled our great-grandmothers, and even our grandmothers, with alarm. Their crisp little patterns of stars and roses that flowered the old blue and white coverlets seem to us prim and painfully static, though still comforting at times and charming in a nostalgic way. We live in a complicated and exciting age and sometimes we do not like it very much.

The overshot patterns of American Colonial weaving, in their amazing variety, are composed of four "blocks" that vary in size between narrow limits. It is impossible to make a symmetrical arrangement of these simple elements that will be acutely ugly, though of course some arrangements will be far more pleasing than others. The modern style with its exaggerated proportions and subtle rhythms is far from being fool-proof, and it is entirely possible to produce truly gruesome effects. So perhaps it is timidity induced by a sub-conscious recognition of this fact, coupled with more or less pattern-blindness, that has caused the effort of the "texture weavers" to escape from pattern. Of course there is no escape except into chaos, for an orderly arrangement of threads, as of anything else, produces a pattern.

We live, to be sure, in chaotic times. We see in all the arts—except in architecture which has got into its magnificent stride—a formlessness caused by the giving up of old forms that must always come before the evolution of the new. We have so-called "pictures" that mean as much, or as little, one side up as the other; portraits of boneless humanesque figures with arms and legs like sausages and torsos like lumps of dough, minus noses, with mouths under one ear and similar childish insanities. We have "poetry" consisting of strings of unrelated words tiresomely repeated. But this is a phase that we shall live through, for art is a live thing and the world of today, like the world of tomorrow and the world of twenty thousand years ago, is inescapably based on geometry and reason. And pattern is part of that fundemental geometry. We might as well accept it and make of it the best use we can toward the comfort and seemliness of life. • • •

Woven by Mrs. Robenia Myrer Hendrich of bleached Belgian linen warp, 35/2, and 8/1 gray linen weft, suitable for suits or slip covers. Set 38 in reed, 2 to dent, approximately 16-inch reed. This woven on an antique 2-harness butterfly loom, with bamboo reed.

Some Linen Weavers of New England

Weaving with linen, too often considered "difficult" by handweavers for no good and sufficient reason, is growing in popularity both with weavers and their customers. Because of this increasing interest, Frederick J. Fawcett, Inc., of Boston, Massachusetts, has assembled a collection of linens by New England weavers, which the company will make available for exhibition to responsible weavers' organizations. Weavers represented are: Dorothy Beck, South Weymouth, Massachusetts; Mrs. Robenia Myrer Hendrich, Boston, Massachusetts; Clifton Kendall, Wellesley Hills, Massachusetts; The Frederick Stewarts, Gloucester, Massachusetts; and Dorothy Blake Whitaker, Mason, New Hampshire. The collection was shown at the Craftsman's Fair of the Southern Highlands at Gatlinburg, Tennessee, last summer and at the Quaker Weavers Exhibit, Orchard Park, New York, last fall.

"Weaving with linen is not difficult," Mrs. Beck says, "if each step in preparing the warp, threading the loom, and winding on the warp is done carefully and firmly. A sturdy loom is essential, since the warp is held more tightly than cotton. No directions, however, can take the place of hours of weaving to get just the right beat, maintained steadily from the beginning to end."

Threading the warp for the "wedding lace" mats, shown here, is somewhat involved but the weaving goes easily and quickly.

Mrs. Beck, who has been an enthusiastic weaver for the last four years, finds linen more satisfactory than any other material because each piece, if carefully executed, has an heirloom quality. The great variety of linen yarns satisfies the urge to create something individual and lovely. The more one experiments, the more possibilities open up and it is difficult to keep up with even a few of them.

Contemporary weavers use linen more for its texture than for its design, according to Mrs. Hendrich. The traditional character of linen, of course, is its fineness—known from Biblical and ancient Egyptian times. This fineness no modern weavers, either hand or power, have ever equalled.

The unevenly spun linen so popular at present, she points out, resembles the homespun flax of American Colonial times. Today it can be adapted and used for fabrics for many practical as well as decorative purposes. Weavers are using linens of many grades—some finer than in the recent past, and the heavier, slubby yarns for rugs, heavy draperies and upholstery fabrics.

"For our pioneer ancestors, weaving was the only way to get fabrics," she says. "Now it is often the only way to get exactly the fabrics we want." She began to weave for herself, making her trousseau, and then, becoming more interested in the crafts, to make gifts for friends. When orders began to come in, she saw no sense in turning them down, so somewhat unexpectedly found herself in business. She won awards for a woven linen drapery and a linen place mat in the 1950 International Textile Exhibition.

Frederick J. Fawcett's handweaving department was started 30 years ago in response to a definite demand. At that time, when interest in handweaving was beginning to develop, and yarns were only available in wholesale put-up,

[*Continued on Page 51*

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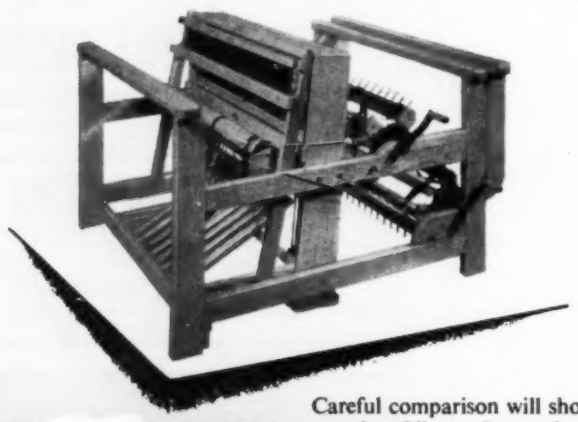

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Promoting the Craftsman's Product

by ROBERT G. HART

EVERYTHING these days is being promoted, and as a result the word "promotion" is an expression with a wide interpretation. A promoter represents anyone fostering, encouraging, advancing, or organizing an idea, a personality, a business, an organization, but specifically in this case . . . the craftsman and his product.

Promotion in these times is as basic for the sale of any merchandise as is the time it takes to make your product. You can hire someone to promote your products for you, either part time or full time or you can assume the job yourself. Because of the very nature of handicrafts, which are individual, have a cultural background, personal appeal, and interesting methods of production involving one personality or at most a small group of people producing one product, they should therefore be promoted by the person who knows his product and its background best . . . the craftsman himself.

Promotion for the craftsman can assume any number of phases. The product can be packaged handsomely, certainly an important part of promoting. The public is well aware of any item which is appropriately packaged, but especially so where artistic ability and originality are displayed. For instance, there is one woman whose product is jams and jellies. She wraps the jars individually in corn husks as well as using corn husks instead of ordinary shredded paper or excelsior for packing the jars to be shipped. She has taken advantage of an inexpensive waste material to add distinctiveness to her product. Another, a weaver, whose specialty is linen table settings, wraps each setting with a firm cardboard backing, pins the mat in place at each corner with ordinary straight pins, and in the center of the mat she places the napkin, but instead of just folding the napkin in half or even leaving it flat, she does a very fancy fold so that the napkin looks like a star. She then neatly wraps this arrangement in cellophane. To round out her packaging promotion, she lends her outlets a sample mat and napkin for display purposes and has small printed sheets which she encloses in each shipment suggesting various napkin folds and telling how they can be done.

This weaver has worked out a plan of promotion which is well organized and adds to the appeal of her weaving. Her prices are necessarily a bit higher to cover additional costs, but in the long run she is establishing not only a quality product, but has added a necessary bit of charm.

Sometimes the craftsman himself has an interesting and varied background with customer appeal. It often has proved successful to tag the merchandise with a brief, well written story about the individual who made it. Sometimes an attractively designed display card which can be set up next to the craftsman's product in the store can be very effective, and it fits in with the present trend of "brand" consciousness.

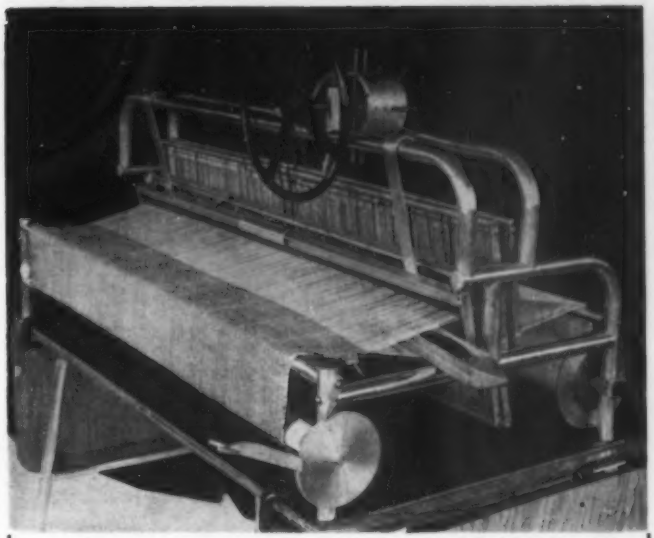
Attractive samples have built business for many weavers. Samples which are mere scraps, fraying around the edges

with not enough of the fabric to give its effect, aren't likely to arouse much interest. Handsomely mounted samples, however, can be as beautiful as a picture or wall hanging and will seem to say "How can you resist me." A sample book can sometimes be used effectively. A young weaver of upholstery fabrics came to town with a book containing adequate samples, mounted on a page with a sketch of a room showing furniture and how her fabric could be used in the room. Naturally this is a lot of work—so is everything else in marketing any kind of product, and the craftsman is not excused from any of the rules.

Proper promotion of any product begins from the moment the idea, design, or product comes into your mind. So from the very beginning and all along the way you have to examine your product carefully. If it does not sell, maybe there is need for a change, rather than just a need for promotion methods, because promotion cannot be thought of as the solution to all your problems. Consider . . . does your product offer an original idea—is it suitable for use with modern interiors, with antiques, with contemporary styles or any combinations of these decorating forms. Or has it been made with no particular thought as to who will buy it, or where it will be used. Price is important but you must also consider that endless reproduction is not enough, regardless of how low the price is. Endless reproduction of objects, with no thought for their design quality, is proving not to be enough either. There is always, for instance, that group of people who are hunting for things they can "imitate," but the emphasis now is on creative design. There is a market for reproductions of fine old patterns if they are beautifully executed, and any craftsman who has this ability has something to promote.

Let people know where you are. You can't depend on people recognizing you as the builder of the "better mousetrap" and beating their way to your door. Using good promotion to let people know about yourself will make customers come to you. Shops are hunting for fine handicrafts so let them know where they can reach you. If you want people to come to your studio, have a sign at the turn of the road and also in front of your studio. Clearly mark the path to your door. If, for instance, you live off all numbered highways, have some cards printed which map the way to your studio, as well as telling your mailing address and telephone number if you have one. It might be wise to print the names of your outlets on your business cards also. This could be an inducement for a new outlet to carry your product. Let your local Chamber of Commerce, business and social organizations, and every prospect you can think of know where you are.

Your location, your product, your methods of production, your personal background or the background of your craft, your signature, your packaging, your designs, how you finish your product, your community, and any number of a thousand things all can be used to promote your product. Creating an additional interest in your craft and advancing ideas for the sale of your merchandise by promotion can be a most powerful step in the direction of greater profits and personal satisfaction for all craftsmen.



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55c per lb., 25 pounds or over.

65c less than 25 pounds. Only 10c pound extra cut in strips 1½", 1", ⅜" or ¼".

SPECIAL BEGINNER'S KIT $1.98

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Complete Rug Package $4.85

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a wide variety of novelty yarns, plus a large selection of washable and non-tarnishable metallics—yarns that can be standardized as to type and size and sold in quantity to suit your home craft needs.

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thirsty, new linen yarn
spun PRE-ABSORBENT by Davis
Yours a weave a bathtowel with all the silken-soft thirstiness of fine old linen.
Available in bleached only.
Remember ... only Davis gives you seventeen softly glowing colors of unmatched fastness in other linen yarns.
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Enclosed find 10c for yarn sample and instructions for weaving bathtowel.
Enclosed find 25c in stamps for your price list and color card for Seylinen and Linenlure.
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ADDRESS
CITY ZONE STATE
DAVIS CORDAGE COMPANY
REMEMBER, LINEN LASTS LONGER

Silk . . .

Continued from Page 9]

The brief and picturesque *Directoire* introduced silk fabrics of lavish architectural fantasy, an artificial style that was followed by Napoleon's taste for Graeco-Roman and Egyptian ornaments, emblems of conquest. These motifs often surrounded the initial *N*. In 1805, about the time of the Emperor's stimulation of crafts and industries, the draw loom artisans were suddenly surprised by the contribution of Charles-Maria Jacquard.

Jacquard's mechanization of the raising of grouped warped threads revolutionized the weaving industry, stimulating mass production, faster weaving, reduced working hours, and reduced prices. Thereafter, technical weaving possibilities were given over to mechanistic development, an historic trend which has ended only lately in the weavers' reawakening to simplicity in weaving construction and design. The dignified formal spirit of the early weavers is to some extent recaptured in the squares and stripes of modern invention.

The contemporary weaver has much to learn from silk, from the worst periods of its ornamentation, as well as from the earliest and best. The imitation and augmentation, in rayon, of this precious fibre has dimmed our appreciation of its great permanence and purity. Silk is not the medium of our time, but in its decorated forms speaks eloquently of other times and has much to teach of purity and permanence in weaving construction and textile decoration. • • •

Gadred Weavers . . .

Continued from Page 19]

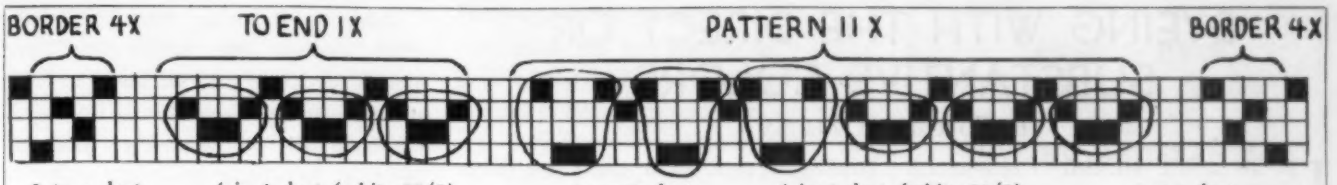
talked about everything from barbers' poles to highway signs, but the ones they seemed most conscious of were red and green for "stop" and "go".

Being lazy, I put the actual shed draft for them on the back of a filing card so that I wouldn't have to do it again. I stepped it up in size so they could read it more easily, but still divided it off into fours. Because they were so conscious of the symbolism of red and green I added color to it, red for the warp ends that have to stop and wait for the weft, and green for the warp ends that have to get out of the way! In spite of what you said about numbers being unnecessary, I did put them on the harnesses marked red to start them thinking in terms of the construction of the weave. I'm sure I'll be able to eliminate them as soon as they have had a little more experience.

They had thought it was going to be difficult to learn to use the eight harness looms, but at the end of this explanation John's only comment was, "It wouldn't make any difference if there were 32 harnesses, so long as you write it that way!"

McGad

P.S. Mary tried following a threading for a straight twill, and had no difficulty with it. Soon I'll turn them loose with the rules you sent for drawing down the condensed draft.



2 to a dent

4 in 1 dent (white 20/2)
1 dent (silver & white)
4 in 1 dent (white 20/2)
1 dent (silver & white)
4 in 1 dent (white 20/2)
1 empty dent

1 empty dent
4 in 1 dent (white 20/2)
1 dent (silver & white)
4 in 1 dent (white 20/2)
1 dent (silver & white)
4 in 1 dent (white 20/2)
1 empty dent

4 in 1 dent (white 20/2)
1 dent (chartreuse 16/1)
4 in 1 dent (white 20/2)
1 dent (chartreuse 16/1)
4 in 1 dent (white 20/2)
1 empty dent

2 to a dent

WEDDING LACE LUNCHEON MATS

Reed—12

Warp—
310 threads 20/2 white linen
24 threads twisted silver & white linen (Frederick Fawcett, Inc., Boston)
22 threads chartreuse linen 16/1

Weft—
20/2 White Linen

With white 20/2 linen treadle 15 shots 2-4, 1-3 for turn-in hem, starting from right. Beat carefully.

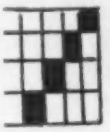
Border—start from left Treadle 4-1 (1-2, 3-4, 2-3, 4-1) 4x

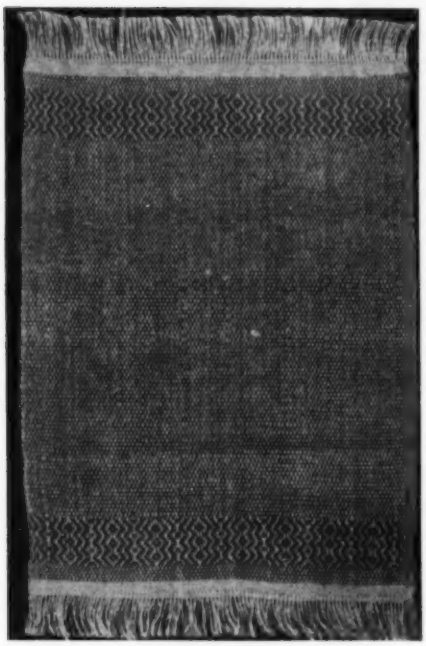
Pattern, start from right

2-4	
2-3-2x (pass shuttle around edge thread)	
2-4	4-1-2x
1-3	1-3
2-4	2-4
2-3-2x	1-3
2-4	4-1-2x
1-3	1-3
2-4	2-4
2-3-2x	1-3
2-4	4-1-2x
1-3	1-3

Repeat pattern until mat is desired length.

Tie Up





Heavy mat of tow-like linen in natural, woven with old rose. The Stewarts, Pigeon Cove, Gloucester, Massachusetts.

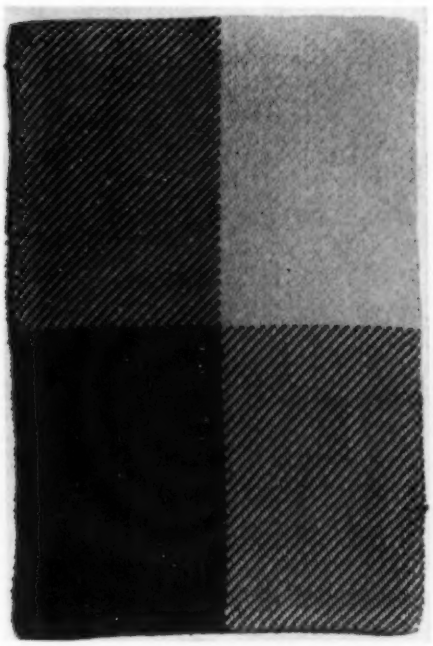
Linen Weavers . . .

Continued from Page 47]

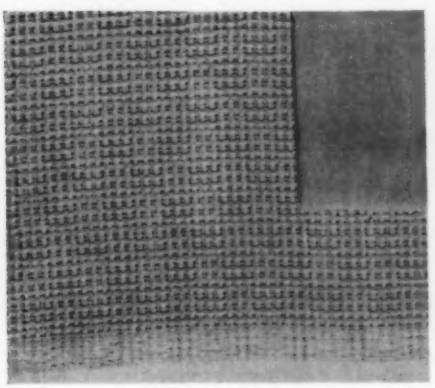
weavers found it really difficult to get materials. "They just kept asking and *asking* for yarn," T. R. Fawcett, now manager of the department, said. "It finally became simpler to sell it to them in convenient form."

The last ten years have seen a great expansion in the business of the handweaving department, owing to the growing interest in the craft all over the country. Current business is running far ahead of former years.

The firm offers Belgian, Irish, and Scotch linens, and heavy rug linen and flax yarn from Oregon. A favorite is the 20/1 line linen for warp or weft. Many handweavers have been told that single yarns cannot be used for warp but there is no difficulty if the yarn is correctly spun for the purpose. The yarns should be made from line flax, either dry spun or wet spun, wet spun preferred, and a little more care taken when weaving. The cheaper tow slubby yarns are made for weft. It is always wise to remember that all warp yarns can be used for weft and in making fine fabrics they are more suitable. Since handweaving requires much time and effort, the great lasting qualities of linen should make it the handweavers' favorite material. Fine techniques require fine quality materials.



Twill mat, navy and white 10/5 linen, by Mrs. Beck. Honorable mention, 1950 International Textile Exhibition.



"Wedding lace" mats, in white, and chartreuse, linen, with silver thread, by Mrs. Beck. Used with plain chartreuse napkins. Directions above.

Linen tablecloth, 60 x 72 inches, has red stripe through center, gray and silver side panels. Woven by Dorothy Beck, South Weymouth, Massachusetts

DYEING WITH THE DIRECT OR SUBSTANTIVE COLORS

By EDMUND A. LUCEY

IN an article entitled "Commercial Dyes For Handweavers" which appeared in the Fall (1950) issue of HANDWEAVER AND CRAFTSMAN we stated that the student or amateur who wants to dye his own yarns or fabrics should start with the direct or substantive colors which are sometimes referred to as salt colors. These colors dye the fibers in one bath directly to the shade or tint that you want and if there is any fading through washing or sunlight it is always to a softer shade or tint of the very same color and not to some entirely different color as happens with some other types of dyes. The color of the finished goods can be gauged fairly well from the color of the dye bath. Best of all you do not have to treat the fibers first with a mordant or bath of metallic salts before they will take the dye or to depend on bringing up the color by oxidation after the goods have been taken from the dye bath and exposed to the air.

Salt colors are used in dyeing cotton, linen, and most rayons (not acetate). They are very good on mercerized cotton. They can also be used on silk and wool, giving faster colors in many shades to both light and washing than they do on cotton. As a rule they require an acid bath in dyeing wool and a fairly high temperature unless salt is added. An alkaline or a neutral bath is required for cotton, linen, and rayon and they must be boiled in the dye bath to get a permanent color as at low temperatures the vegetable fibers are only stained.

Even shades can be dyed with salt colors on union goods (cotton and wool, cotton and silk, etc). The goods are first dyed in an alkaline bath, or really a soap bath, until the cotton has nearly come to the proper shade, then acetic acid or vinegar is added and the silk or wool will start to take up the dye and before long will catch up in color to the cotton or other vegetable fiber.

Dyeing Utensils

All dyeing utensils, cups, pans, and pails should be of agate ware. Cups holding a pint to a quart are large enough for a single skein. Pails or boilers holding one to five gallons will hold the amount you will need to complete most jobs. You should, in dyeing yarn, put into one dye batch all you will need for the specific job you intend to do and in this way avoid trying to match the shade in another dyeing.

Stirring rods should be of glass like those used for towels in a bath room or of hard wood such as dowels that can be bought at a lumber yard, a furniture repair shop, or some hardware store.

You should have a wringer to squeeze out the excess dye liquor and also the water after rinsing. The wringer must be washed and scoured to keep it free of color.

Preparing the Goods

The yarn or fabric to be dyed should be washed and rinsed, and wrung out to be sure that they are free of dirt and grease. After that they should be opened out to be sure that all parts will dye evenly.

Preparing the Dye

It takes from 4 percent to 6 percent of dyestuff for dyeing with salt colors. By that is meant that it takes 4 percent to 6 percent of dye as compared with the dry weight of the yarn or fabric. In other words it takes from 2/3 of an ounce to one ounce of dyestuff to one pound of dry material to be dyed. Dissolve the amount of dye needed in an agate cup of hot water and set aside until it cools.

Preparing the Bath

Prepare the dye bath with enough soft water to soak the goods to be dyed thoroughly. Then leave enough water over the goods to stir and turn them while still keeping them under water.

Dyeing Cotton, Linen, and Rayon

While dyeing light shades of cotton, linen, or rayon a small amount of a good neutral soap dissolved in the bath will help make the color go on more evenly but soap is not absolutely necessary.

Add, by straining through cheesecloth, enough dye, which you have already dissolved and set away to cool, to make the dye liquor about the depth of shade that you want the goods to be. Stir the goods constantly and lift them but still keep them under water. When the water is boiling briskly you can stop stirring as they will then have enough agitation from the boiling. Continue to boil for about 30 minutes. It is well to emphasize that cotton and other vegetable fibers have to be boiled in this type of dyestuff.

For medium or full shades it is customary to add some agent such as table salt to make the color less soluble in water and in that way to throw it on to the fiber.

For dark shades where there is little danger of uneven dyeing—the goods are dyed for a short time with the color dissolved in hot water. Then to deepen the shade the goods are taken out and common salt is added up to a tablespoonful to a gallon and stirred until it is dissolved. Then the goods are put back and boiled for a half hour or more. The salt, by increasing the temperature of the boiling bath, helps to make the dyed goods faster to washing. When you use much salt do not use soap as the soap will deposit in spots on the goods. But in such cases if you want to soften the fibers and help the dye to penetrate you can use two or three spoonfuls of one of the new detergents which are not affected by the salt.

Dyeing Silk and Wool

For silk and wool dyeing add a little acetic acid or vinegar at the rate of three to four tablespoonfuls where you use two tablespoonfuls of acetic acid and a good deal of table salt, especially for the full shades. For the lighter shades the presence of salt is not absolutely necessary. Finish with a soap bath followed by a weak bath of acetic acid or vinegar.

Color Remover

If in dyeing any type of goods you want a darker shade you can add more dye to the bath or add more salt. If you have dyed the goods too dark a shade you can use a color remover or stripping powder to strip off any amount of color you want to and then you can add more dye to bring the color up to the shade you want.

Fastness

The best dyes of the salt colors give shades that are quite fast to light and fairly fast to washing on cotton, linen, and rayon. On silk and wool the colors are quite fast to both light and washing.

Comparative fastness to light depends largely on the materials to be dyed and on the depth and shade of color used in the test. Salt colors are as fast to light as any dyes known but none of them are as fast to washing as the sulphur colors or vat colors on cotton, linen, and rayon or the acid colors on wool.

The question of fastness is a relative thing. There is no such thing as true fastness. Some fabrics have to stand conditions that others do not. Drapes and carpets have to stand light but fastness to washing, alkalies, acids, and perspiration do not need to be considered. Evening clothes and underthings need not be fast to light but must be fast to perspiration and to washing.

Fastness to Light

If the color of a yarn or a fabric has faded very much after one week's exposure to direct sunlight it is not considered fast. If it has not faded very much after two weeks' exposure it is considered fairly fast. Indigo will start to fade in less than two weeks' time. Some of the brilliant basic colors will not stand up in sunlight for more than a few hours while turkey red will stand more than three weeks' exposure.

Fastness to Washing

A good test for fastness in washing is as follows. When all the excess dye liquor has been removed from the goods and they have been thoroughly rinsed and dried, a small piece of fabric or a small amount of yarn is squeezed gently in a warm solution containing ½ percent of a mild soap for a few minutes. Leave the piece in the warm solution for fifteen minutes then wash and rinse in clear water and dry. The fastness to washing is then measured by the difference in shade before and after the test.

Improving the Fastness

The best dyes of this class are quite fast but as all of them are not it is well to do everything possible to improve the fastness.

After you have brought the goods in the dye bath up to the shade desired, take them out of the dye, rinse to wash off excess dye liquor and shake to open out. Then put the goods in an after treatment bath made up as follows:

For a pound of dry material—say two yards of an eight ounce fabric or two half ounce skeins of yarn—dissolve one and one-third tablespoonfuls of sulphate of copper, two-thirds of a tablespoonful of dichromate of potash and two to three tablespoonsful of vinegar in two gallons of water.

The goods taken out of the dye liquor, rinsed and shaken but not dried, should be soaked in this after treatment solution and heated for ten minutes just under the boiling point. They should then be taken out and rinsed thoroughly and dried.

This treatment helps the fastness to both light and washing of a good many colors but it is not a cure-all and there are some that it does not help. It is also a fact that the shade is sometimes changed slightly in the process. Therefore, as with any other process, it is a good practice to try a small sample before doing any large lot of goods.

Dyeing for the Amateur or Student

There are a number of reasons why the amateur or student should start to dye with the salt colors and stick with them until he is quite well advanced in the art of dyeing before moving on to the more permanent and faster

YARNS & DYES
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DYEING ASSISTANTS

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DICHROMATE OF POTASH
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P. O. Box 412 Manchester, Conn.

Livingroom from "Interiors Then and Now: 1850-1950," at Memorial Art Gallery, Rochester, New York. Rugs by Margo de Montane, table by Noguchi, silver by John Pripps, chair coverings woven by Gale Kidd, davenport fabric designed by Antoinette Prestini for Knoll Associates, sculpture by William Ehrich. Architectural design, Roger Sheppard.

Lawrence Conway

Fabrics, from left to right, by Ben Rose, Matt Kahn for Konwiser Fabrics, Inc., Gale Kidd, Matt Kahn, Marianne Strengell, and Ben Rose. Exhibition at the Memorial Art Gallery included both handloomed and powerloomed fabrics.

dyes—such as the sulphur and the vat colors for the vegetable fibers and the acid colors for wool.

There are many more shades that the amateur can buy in salt colors than in other types of dyes.

He can dye true to color by watching the shade of the dye bath.

He can dye level shades more easily than with any other type of dye.

He can experiment on very cheap materials such as print cloth or muslin; can strip the color easily and dye again even to an entirely different color.

The cost of doing all of this is very low if he sticks to this type of dye.

On many of the other types of dyes you will be able to purchase only a limited number of shades and will be forced to mix your own. Many dyers keep in stock only red, yellow, and blue and make all of their shades from those three primary colors. Others keep also the secondary colors and work from them as a base.

When you start to mix colors you should begin with the salt colors and continue with them until you have become quite proficient before starting to work with the other types of more expensive dyes.

In another issue of HANDWEAVER AND CRAFTSMAN we will discuss color mixing and color matching.

High Fashion . . .

Continued from Page 21]

finger combined rayon, wool, chenille and nub in her multi-striped upholstery. In a wall hanging in which all of the fibers were jute and hand-dyed before weaving, C. Orval Nielsen used long overshots for a decorative effect. Mary Walker Phillips combined jute, rayon, and a light touch of metallic threads in casement cloth of autumn colors and linen, rayon, and cotton in drapery material of yellow and white in an inch and a half check.

For table mats Colleen M. Orchard combined linen with thin strips of copper in two widths and narrow strips of split bamboo. A combination of flat silver metallic, white linen weft, and white mercerized cotton warp was used in a striking table cloth in modified Honeysuckle by Frances Moore.

Other weavers exhibiting were: from San Francisco, Meltrude Adams, Robert G. Amestoy, Hilda Dial, Edith L. Garrett, Florence Hickman, Beulah Hildebrand, Florence Hopkins, Frances Morgan, Elizabeth Phillip, Helen Hope, Hellen M. Roller, Constance Tydeman, Florence von Hocht; from Oakland, Helen T. Allen, Ruth M. Burke, Helen J. Hall, Ella W. Parker, Grace L. Short, Claire Weaver; Helen Beecher, Carmel-by-the-Sea; and Rosalind Ray, San Anselmo.

Personal *Mention*

Ann Muller, designer of fine suitings for John Walther Fabrics, Inc., New York City, arrived in industrial design after varied experience in many handcraft mediums. In Pittsburgh, Pennsylvania, she taught general arts and crafts at the Kingsley House Settlement and at the School of Social Work of Margaret Morrison College, Carnegie Institute of Technology. She has been adviser on crafts for the Girl Scouts and for summer camps.

Under the Federal Art Program she was director of the Somerset Art Center at Somerset, Pennsylvania. This was an outstanding community program including fine arts, design, and crafts developed on a high creative level. She served as handcraft consultant for the Pennsylvania State Planning Board for seven years, helping to develop a program for the encouragement and advancement of crafts in the state. In the experimental workshop in the Pennsylvania State Museum at Harrisburg, organized as part of the state program, she became interested in the design and construction of equipment for crafts, as well as in developing creative methods of teaching skills. Among other activities, she helped to organize the Pennsylvania Guild of Craftsmen.

Regional competitions for the National Scholastic Art awards for junior and senior high school students are underway all over the country at present—in New York at Gimbel's February 24-March 10. Sponsored by Scholastic Magazines, 7 East 12th Street, New York City. Weaving is again a separate classification.

Workshops *and Classes*

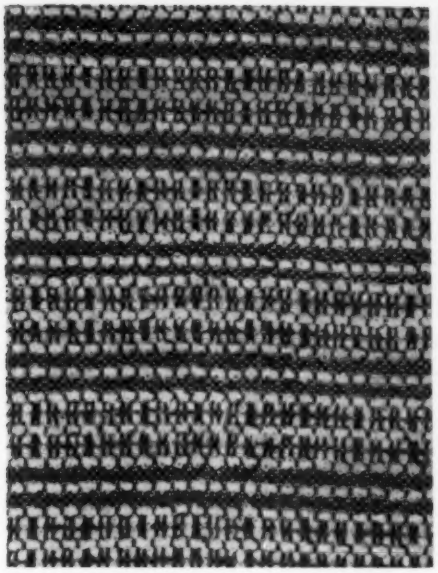
Second semester courses in the arts and crafts program at The Riverside Church, New York City, will begin Monday, January 29. Requests for information and applications should be mailed to the Church School office, 490 Riverside Drive, New York City. Classes are open to anyone, but, because capacity is limited, applications of members of the church and its organizations are given preference.

Weaving courses will be given on Tuesday and Wednesday evenings from 8 to 10 P.M. under Miss Mary G. MacDonald, assistant director of the program, and include drafting, threading, and beaming table and floor looms as well as textile design. The beginners' course, on Wednesdays, emphasizes work with a 2-harness loom while the Tuesday evening course stresses advanced weaving on a 4-harness loom. Miss MacDonald, who also teaches leatherwork, has studied weaving with Marianne Huebner, at Columbia University, and at the Craft Students League in New York.

The church offers a comprehensive program in arts and crafts given by a staff of eighteen professionally trained teachers. A course in methods of teaching creative crafts and organizing leisure time programs in mission schools, settlement houses, and hospitals is included, taught by Mrs. Alma C. Guillet, director of the program. Mrs. Guillett formerly was director of arts and crafts at Christadora House in New York and instructor in household arts at Rochester University. She has a master's degree from Columbia University and studied at the Parsons School and Master Institute in New York.

Mrs. Robert E. Bondy is chairman of the church committee on arts and crafts.

Weavers' workshops and summer classes will be featured in the spring issue of HANDWEAVER AND CRAFTSMAN. We shall try to present as complete a coverage as possible of facilities offering either academic credit or a pleasant vacation of interest to professional and hobby weavers.



Black and white fabric by Margaret Sheppard of Houston, Texas, declared "best in show" at annual meeting of the Contemporary Handweavers. Warp—24/2 black cotton at 36 to 1 inch; weft—fine white rayon and novelty rayon and cotton yarn. Threading—three harness Swedish broken twill.

Contemporary Hand Weavers of Texas

The Contemporary Hand Weavers of Texas, organized last spring with some 70 members, have dropped, although reluctantly, the "of Texas" from their name. Reason—acceptance of members from other states and a couple of foreign countries.

Now numbering 100 or more members, the organization has two chapters, one in Houston, with Mrs. Frances Stark as chairman and one in San Antonio, Mrs. Emma Kaiser, chairman.

The San Antonio chapter exhibited its members' work at the well-known River Art show November 4 and 5. At this most unusual exhibition paintings, sculpture, ceramics, and weaving displays are arranged along the landscaped banks of the San Antonio River which winds through the heart of the city.

A jacket length of fine black cotton and white rayon and cotton novelty yarn woven by Margaret Sheppard of Houston, was declared the best in the show in the awards made at the First Annual Exhibit held in connection with the first state meeting of the Contemporary Hand Weavers at Houston last spring.

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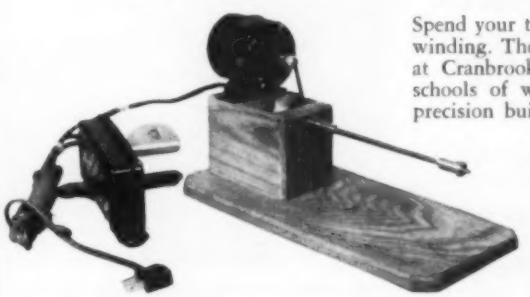

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Other awards were as follows:

Traditional—First award: Mrs. L. G. Stark of San Antonio, for drapery based on an old Summer and Winter pattern worked out in brown, gold and green; honorable mention: Mrs. Mae Claire Bodart of Beaumont, for a place mat threaded to Huck-a-back and done in blue and yellow heavy cotton on a white warp. (Mrs. Bodart has been weaving less than a year).

Best techniques—First award: Mrs. Bodart for twill place mat in red and white cotton; honorable mention: Margaret Sheppard for oyster linen mat in Bronson lace weave.

Most original—First award: Herbert Wells of Houston, for unusual woolen fabric done in browns, with textured surface; honorable mention: Mildred Racca of Houston, for lampshade done in red cotton and natural straw (very light weight).

The jury was composed of Estelle Heller, Dr. Richard Gonzales, and Robert Pent, president of the Pioneer Worsted Company of New Braunfels, Texas.

President of the organization is Thurman H. Hewitt, young Houstonian, who combines his talents as a designer of livable homes and a manufacturer of custom-loom fabrics. At Houston House —an informal modern studio with landscaped courtyard—he designs and produces rugs, draperies and other handwoven articles destined for many a Houston home. In his weaving department he has installed three looms—one of them handmade by a Swedish artisan in San Francisco, where Mr. Hewitt learned the craft. His fabrics are definitely modern and he uses a variety of materials: raw silks, Mexican handspun wool, British tweed yarns, plain string, fine linen, fleeces, cottons, plastic, cellophane and metallic threads.

Houston House is one of the few buildings in the country planned and constructed especially for a weaving studio and designer's office. The dean of a well-known school of architecture, in Houston for the convention of the American Institute of Architects last spring, pronounced it one of the two most interesting buildings in the city.

Mr. Hewitt, a general designer, specializes in domestic architecture as well as handwoven fabrics, and has designed more than 800 Houston homes. His future plans call not only for designing but also for actually building houses for sale, for which he also will design and produce the interiors, the furniture, handwoven fabrics, and landscaping.

Mr. Hewitt's training in his chosen art began at the San Jacinto High School in Houston. After studying at the Uni-

T. H. Hewitt's new studio in Houston, Texas, one of the few in the country planned especially for a handweaver and designer, is an interesting example of contemporary architecture. Mr. Hewitt is president of the Contemporary Hand Weavers with membership in Texas and neighboring states.

versity of Texas and the University of Southern California, he went to the Rudolph Schaeffer School of Design in San Francisco. His business started in that city at the Swedish Applied Arts, a weaving school and boarding home. He returned to Houston in 1941, then served five years in the United States Navy. He reopened his business in 1946, moving into his modern building in July, 1948. He is associated with the New York chapter of the American Designers' Institute.

Last summer he drove down the Pan American Highway, visiting weaving centers in Mexico and Guatamala. A color film of his travels is available for weavers organizations.

The Weavers' Guild of Rochester, New York

By GERTRUDE RANSOM BALTZER

It was early in 1946 when, at one of the Memorial Art Gallery's weaving classes, the pupils discussed the possibility of forming a guild. It was known that there were many fine weavers in Rochester for there had been several excellent teachers, among them the internationally known Laura M. Allen. Old records were searched, every known weaver was approached and asked for names of others, and cards were sent out inviting them all to meet at the Art Gallery on April third. When 65 enthusiastic weavers appeared that afternoon, the future of the Guild was assured. Mrs. Gertrude Herdle Moore, the director of the gallery, was there to help us organize and to offer us the use of the Gallery rooms for our meetings. We have met in these beautiful rooms on the second Wednesday afternoon of each month ever since.

Mrs. O. L. Westgate, the originator of the Guild idea, was chairman at that first meeting. She outlined her idea of what a guild should be—a group of weavers, beginners and advanced, amateur and professional, who would meet regularly for the mutual exchange of ideas and experiences and share knowledge with all. With the Guild organized and Mrs. Westgate elected president, we followed that pattern, and do to this day.

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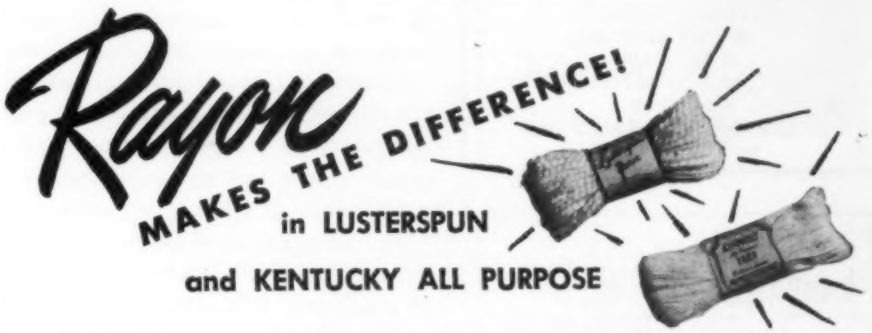

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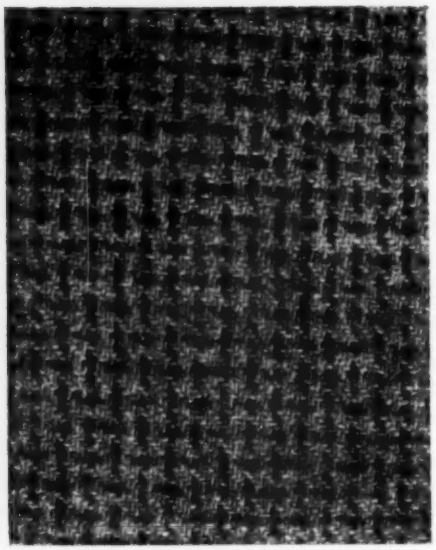

Drapery, green with gold stripes, by Irene Mitchell. Second prize, Fingerlakes Exhibition. Right: Tweed in tan, gray, brown and green, by Mrs. Baltzer. Honorable mention, Fingerlakes Exhibition. First prize won by Gale Kidd—fabric with copper screen shown on page 40.

Memorial Art Gallery, Rochester, New York

us: some who do traditional work, others straight modern; some who prefer wool, others, linen or cotton; some work on lap-looms, others on twelve harness; but we all, at some time or other, try everything. After a guest speaker is here with a talk on traditional weaves, we are most likely to break out with a rash of overshot and right now numbers of us are appearing in new tweed suits, results of the visit of a specialist in that field.

Our list of guest speakers is quite impressive for so young a Guild. We have had Marguerite Porter Davison, Florence Lloyd Hohman, and Roger Millen. Annafreddie Carstens has been here twice as has Osma Gallinger. Irene Mitchell is a member of our Guild, has spoken to us on several occasions, and gives us the benefit of her experience at all times. We have had the Cranbrook, the Lou Tate and the Shuttle-Craft Guild exhibits, again, naming just a few, as well as demonstrations of plucking live Angora rabbits, and the spinning of their hair; also a demonstration of spinning sheep's wool. We repeat a warping program regularly, demonstrating both chaining and sectional methods, as a refresher for the experts and a lesson for the novices, and add new or simplified methods as they appear. We bring to our meetings our problems and our creations and discuss them freely, sometimes learning to improve on our work and sometimes helping others to master a new technique.

A regular part of our monthly meeting is the list of looms wanted, or for sale and the list is always changing. We are not too proud to go back to school. Irene Mitchell, who is teaching at the Gallery this year, has two or three of our expert weavers in her beginners' class! They felt they were getting rusty, needed basic training again.

Our dues of three dollars a year barely cover expenses but we do keep aside $25 which we give to the Art Gallery each year to be used as the $15 first and $10 second Weavers' Guild Award at the Finger Lakes Exhibit held there in May. It is open to all comers and we are so proud of the fact that our members have been the Award winners and that the jury, always selected from other cities, has said such fine things about the design and quality of our entries.

The Guild owns no books, has no yarn supply and no looms, but we have just had a very successful auction of articles donated by members, and hope to have a Guild-owned loom soon. We plan to use the Guild loom for demonstration purposes and to rent to members for small projects. Owning it might start us off on a Guild project, in which case we will have a new study—merchandising! Weaving—hobby or business—always offers something new.

WEAVERS' BOOKSHELF

THE TERRASPOOL METHOD OF WARPING. By Dorothy A. and Curtis Payton. Portland, Oregon: The Terrace Yarn Shop. Price $3.95.

TOLD IN PHOTOGRAPHS, the new book on warping, "The Terraspool Method of Warping," by Dorothy A. and Curtis Payton, has grown out of their years of experience in helping weavers with the problems not only of warping but of thread selection and use. Warping is the weavers' most serious problem, they believe. The new book, telling the story in photographs, explains their new, simple method of warping, which they have taught and demonstrated to hundreds of weavers, and to guilds and groups in all major cities on the Pacific Coast. It contains their latest thread saving and speedy threading developments, as well as plans and specifications for adapting their use to any type of loom. The photographs show step-by-step instructions.

HAND WEAVING WITH REEDS AND FIBERS. By Osma Couch Gallinger and Oscar H. Benson. 199 pp. New York: Pitman Publishing Corporation. $3.

NOW THAT scarcities of various animal and vegetable fibers are developing as the result of war threats, reeds and similar fibers will become of greater interest to handweavers, who are employing their imagination in designing useful products from little-used materials. "Hand Weaving with Reeds and Fibers" is a practical book, written by two craftsmen of wide experiences. Mrs. Gallinger needs no introduction to American handweavers. Mr. Benson, a native of Iowa, was a teacher there for many years and later served as national director of Junior Extension and 4-H Club work for the United States Department of Agriculture and of rural scouting for the Boy Scouts of America.

Basketry was the beginning, not only of weaving, but also of pottery, in prehistoric times. All modern basketry inherits the skill in weaving arts developed by men and women of various nationalities, who transformed native fibers into articles both decorative and useful. And neither in weaving nor basketry has the machine been able entirely to replace the fingers. As more has been learned of basket weaving through the ages, a greater appreciation of the creative handwork of earlier days has developed and a keener demand for knowledge of the necessary skill.

The book is clearly written with excellent diagrams and illustrations. It contains a wide range of general information and directions for specific projects.

SEVEN PROJECTS IN ROSEPATH. By Berta Frey. 29 pp. Diagrams. New York: Berta Frey. $1.50.

THE "SEVEN PROJECTS" which Miss Frey has now published in a revised edition, were originally planned and written for the monthly program for a weavers' organization, conducted by correspondence. There is little that is new in the collection, the author notes. Its value lies in the fact that the various samples and directions have been assembled and classified in one publication. Because of the continued demand, the author has prepared a revised edition, including new illustrations. One of the most interesting developments from the course was the widely different interpretation different weavers placed upon the directions, arriving at varied, but equally good, results.

In all the projects, Rosepath, unless otherwise stated, is considered as a pattern in itself. It is not done as colonial overshot—that is, with a pattern weft and a tabby weft following each pattern shot. The treadling of the samples can be tabby or any arrangement of twill.

The "Seven Projects" include: warp yarn variation; color variation; design for color and texture; sampler of lace weaves; Rosepath in double width and inter-woven Rosepath for four harnesses; Rosepath in boundweaving; some special techniques.

THE INDEX OF AMERICAN DESIGN. By Erwin O. Christensen. Introduction by Holger Cahill. 378 illustrations, 117 in full color. 299 pp. New York: The Macmillan Company. $15.

THE FIRST record of sources of native design, "The Index of American Design," makes available to

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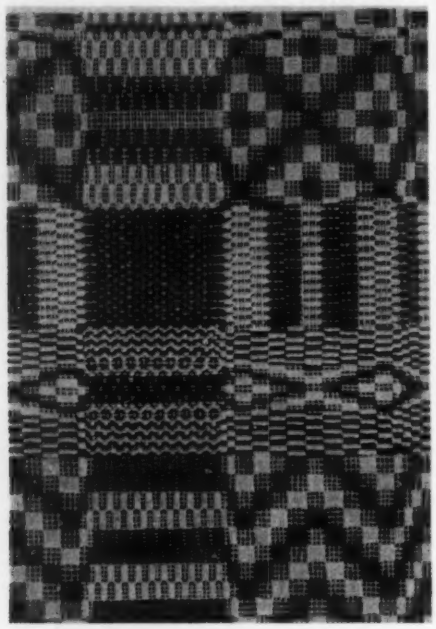
persons unable to visit the National Gallery of Art in Washington, D. C., a comprehensive collection of the beautiful reproductions of examples of the folk art and early crafts of the United States, the work of artists assigned to the Federal Art Project during the depression.



18th century coverlet, designed and made by Mehitable Harriman, Near Hill, New Hampshire. Indigo and white, home spun wool. Owned by Mrs. Ruth A. Buker, Tujunga, California. Rendered by Cornelius Christoffels.

Textiles are well represented in the book, including woven coverlets, patch work and applique quilts, samplers, embroidery, and printed cottons, as well as four generations of costumes. Materials for many of the costumes were, of course, produced on handlooms.

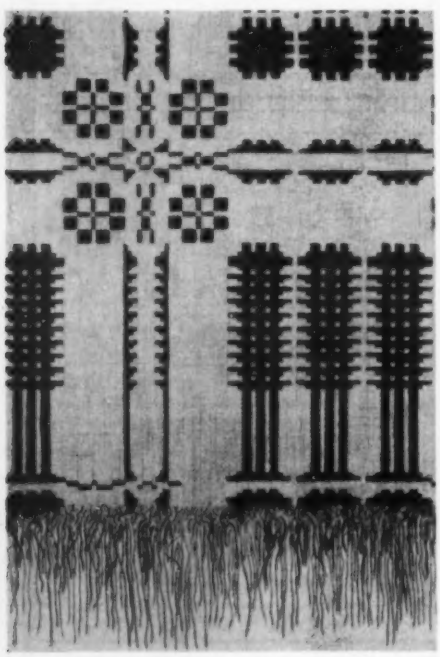
The "Index of American Design," set up under the Federal Art Project, is only now beginning to be properly evaluated and has been found to be one of the most productive of good results of any undertaken during the depression. It had two objectives: to provide employment for American artists in order to preserve their skills and ability and to create in permanent form, before it vanished, a record of the folk arts and crafts of America.

The work of the project was carried on in thirty-five states where the artists tracked down the best examples of American craftsmanship in museums, historical societies, private collections, antique stores, and wherever the trail led. Numerous important discoveries were made in fields which had been neglected or overlooked.

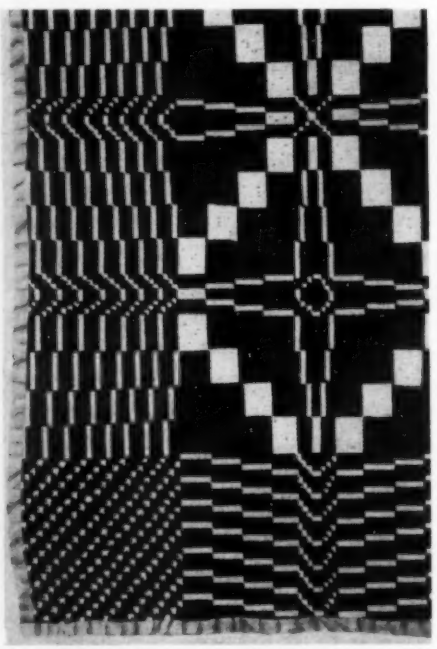
The artists were taught a special technique of documentary painting in watercolor which faithfully renders the details, texture, and appearance of the objects in an almost three-dimensional quality. Thus, their paintings have a vividness and truth that no photograph, however skillful, could capture. During the seven years, 1935 to 1942, some 15,000 finely executed paintings were made, and this unparalleled collection from all parts of the country is now housed in the National Gallery of Art.

For this book, Erwin O. Christensen, curator of the collection, has selected 378 of the finest examples, basing his judgment upon both the intrinsic interest of the subject and the artist's skill in reproducing it. To accompany the paintings, he has written a running commentary telling something of the history of the objects and the craftsmen who made them. Rich in information, warm in sentiment, and frequently lit by humor, this text will bring to many for the first time, a real understanding of the significance of this popular art in American culture. Holger Cahill, national director of the Federal Art Project, an acknowledged expert on American folk-art, has contributed an enlightening historical Introduction to the book, giving insight into the importance of the collection, and paying tribute to the hundreds who collaborated in the enterprise.

This tremendous panorama with its informing text will stir every reader. Today surrounded as we are by so many products of machine technology, we forget that this technology was born in a handicraft tradition, but the evidence is spread before us in the Index. As we study the pictures we realize that the hands that made the first two hundred years of this country's material culture expressed something more than untutored creative instinct and the rude vigor of a frontier civilization. We recognize the skills of the craftsmen who thought out their own design in the material itself, and brought beauty into the daily lives of the people.



19th century coverlet, blue and white linen designed and made by the Cumbie family of Florida at Alamo, Indiana. Owned by Mrs. Martha L. Campbell, Pensacola, Florida. By Fred Hassenbrock.



Photographs—Index of American Design

19th century coverlet, blue and white, wool, originally owned by Margaret Gracey Hanlon, Pittsburgh, Pennsylvania. Now owned by Alice G. Melvin of Pittsburgh. By Edward White.

GERTRUDE G. GREER—ADVENTURER IN WEAVING

As Gertrude G. Greer's forthcoming, new book "Adventures in Weaving," is a pioneer of its kind, so is the author a daughter of pioneers in the old free west. Her grandparents were "pre-goldrush" settlers on the west coast, having gone by caravan across the plains to the Oregon

Gertrude G. Greer, weaver and writer, of Seattle, Washington. The coverlet was made by her grandmother in Oregon Territory in 1850.

territory in 1842. Her grandfather was the first territorial governor of Oregon.

Her grandparents joined the gold rush and prospered in California. They later returned to Oregon and invested their profits in their 1,000-acre land grant, received from Andrew Johnson, seventeenth president of the United States, which has remained in the family. Her grandmother was the envy of the other pioneer wives, because her husband had brought her a piano and a carriage from California. Mrs. Greer is an active member of "Sons and Daughters of the Oregon Pioneers."

Although not a professional weaver in the strictest sense of the word, Mrs. Greer has the faculty of divining and encouraging the talents of others; hence material has been made available to her that should prove to be the envy of handweaving connoisseurs throughout the United States. In presenting her "Adventures" in the art of handweaving she uses swatches and ideas not only of her own planning but of the finest creative craftsmen in the Northwest Weavers Guild, The Guild of Canadian Weavers, and organizations from abroad.

Her own accomplishments speak for themselves, in the drafts and designs which she has prepared for the book.

As a child Mrs. Greer remembers watching the Umatilla Indians weaving blankets and articles woven with beads at state fairs in Oregon. Her fascination with weaving problems finally lured her into taking up the craft as a hobby when she became the owner of a very beautiful coverlet which had been woven by her grandmother in 1852.

Since her discovery of this new and splendid hobby she has progressed from Brailling weaving drafts for blind weavers—before taking up the craft herself—to the forefront of active artist-craftsman in the Northwest Weavers Guild. She is a protege of such important weavers as Jack Larsen and Margaret Bergman.

Mrs. Greer says she should really call her book the "fishing book" because she worked upon it while her husband stood knee-deep in the fresh water streams of Washington State, waiting for the bite that never came.

She was born in Pendleton, Oregon, and has made Oregon and Washington her home ever since. She is a graduate of the University of Oregon but her main occupation is homemaking and motherhood. Her husband is an executive in the Bell Telephone system and her son Joseph is a student at the Beaux Arts, Paris, France. She herself has an extremely active interest in his future as an architect. This interest includes a novel idea for developing textiles in an architectural style.

MAN IS A WEAVER. By Elizabeth Chesley Baity. 334 pp. Illustrated with photographs and with drawings and maps by C. B. Falls. New York: The Viking Press. $3.75.

ALTHOUGH "Man is a Weaver" was written primarily with boys and girls of high school age in mind, Mrs. Baity's comprehensive and scholarly treatment of her subject and her beautiful style should make it of interest to weavers of all ages. Too many craftsmen, sad to relate, know little of the historic background of their craft, or the exciting chapters in its development. Much of the unimaginative, routine work seen today may be a result of this fact. It is salutary for the modern weaver, especially the young one, to recognize his place in the long progress of the craft and his debt to his predecessors. As Mrs. Baity points out, plain, twill, and satin weaves were invented before man began to write on clay bricks

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and no weaver of the present time has ever equalled the fine cottons or linens of ancient Egypt or the historic silks about which Miss Blumenau writes in another section of this magazine.

"The future cloth," Mrs. Baity writes, "may be unlike anything we could imagine, just as our modern cloth of glass, of wood, of milk, of coal, and limestone would have seemed incredible to people a century ago. There is only one thing that is certain. We can be sure that the ways of making cloth will go on changing all the time. Machines will do more and more of the work of cloth making. They will probably cause even greater changes in human life than they have already caused . . . Man has shown himself to be clever enough to do old jobs in a new way. Will he be intelligent enough to work out a new way of using machines so that they will bring security and prosperity instead of misery, poverty, and devastating wars?"

A new book by Mrs. Baity, "Americans before Columbus" will be published in the spring. This will be an anthropological study of American Indian peoples and cultures, both ancient and medieval, and it will contain a great deal of information on Indian arts and crafts. Very little of this material has been published before in popular form. This book also will be illustrated with a comprehensive map and many scrupulously authentic drawings by C. B. Falls, as well as with photographs from many important collections.

HOW TO MAKE GLOVES. By Eunice Close. 92 pp. 50 illustrations. Boston, Massachusetts: Charles T. Branford Company. $2.

HOW TO MAKE BRAIDED RUGS. By Dorothy Altpeter with Corinne Anderson and Margaret Thostesen. 53 pp. Illustrated. New York: Harper & Brothers. $1.50.

THE COMPLETE BOOK OF FURNITURE REPAIR AND REFINISHING. By Ralph Parsons Kinney. 240 pp. Illustrated. New York: Charles Scribner's Sons. $3.50.

"HOW TO MAKE GLOVES" gives step-by-step instructions which make it easy for even the beginner to make gloves from different materials. The detailed text, drawings, and photographs in the book are designed to guide the beginner through every phase of glove-making; tools, leathers and materials, measurement, cutting, and fitting. Since a store glove rarely fits one's hands exactly, making one's own is the only way to get the proper size for thumbs, knuckles, and fingers.

Glove making is an old, specialized craft, using technical terms and foreign measurements such as "the zoll." This book reduces everything to simple terms and the language is strictly non-technical.

From her own long experience, Dorothy Altpeter writes on "How to Make Braided Rugs" in terms familiar to the housewife. She provides complete instructions for one of the oldest American homecrafts, which has become for many, as for her, a fascinating and relaxing hobby. Line drawings on nearly every page illustrate for the reader the steps described in the text.

Mr. Kinney's book on furniture repair and refinishing is said to be the most comprehensive in the field, giving accurate, easily-understood directions for any kind of a job almost anyone would want to undertake.

First of all, each phase of a job is discussed in order. This means that you can put this book on your workbench and follow the instructions as you go along. Where necessary, there are cross-references to other parts of the book which you may want to consult. There is a complete index, so that you can find the information you want quickly.

TEXTILE DESIGN AND COLOR. By William Watson. 513 pp. New York: Longmans Green and Co. $6.

ALTHOUGH "Textile Design and Color" is a standard textbook for power loom weaving, handweavers who are interested in learning as much as possible about their craft will find it most helpful. The author deals chiefly with cloths that are composed of one series of warp and one series of weft threads. Contents include a discussion of the construction and combination of simple and special weaves, the structure of standard classes of cloths, and the theories of color.

The definitions of standard yarns and standard weaves which have been added in appendices to the Fifth Edition are invaluable for all weavers. There is also a comprehensive section on rayon and other synthetic yarns. A third appendix deals with the relative diameters of yarns and cloth setting rules.

Buying a Loom . . .

Continued from Page 28]

type of weaving you will be doing the most of, my suggestion is: buy a small, inexpensive 4-harness floor loom first. Yes, I know the counter argument: you can weave small pieces on a wide loom, but you can't weave wide cloth on a narrow loom. And to continue the same line of reasoning, you can weave two-and-four as well as eight-harness patterns on an eight-harness loom, but you can't do eight-harness weaves on four harnesses.

But to my mind to start out with a large, multiple-harness loom, and an equally large investment, (regardless of whether the cost is of any consequence to you) is just poor psychology. It gives you so much to live up to right from the beginning. You feel that you have to justify this inexplicable piece of equipment to your friends and your family, and even to yourself, by turning out something really dramatic. You undertake a major project like drapery material, or a length of suiting, or perhaps even a coverlet—and oh, the responsibility of choosing the right pattern, and finding just the right yarns, and the fear lest the warp does not go on smoothly, and the concern lest you make a mistake in threading; and what should have been a happy adventure becomes a labored task and a haunting worry to you. Certainly it is an immense satisfaction when it is finished, and all has come out well. But my point is this: the greatest joy in such an instance is in the finished article rather than in the craft itself; that is in the having, rather than in the doing. And remembering the labor involved you probably won't undertake another warp for awhile.

Whereas the small loom, and the small investment, do not seem to impose so heavy an obligation. Some improvised "scribbling" until you get the hang of it, a few towels, place mats, neck scarves and soon the results are good enough for gifts. A few birthday, wedding or Christmas presents and your loom has already paid for itself. And the marvel that all this came from that little apparatus. The warping wasn't nearly so involved as you had imagined, and after a few warps, believe it or

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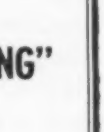

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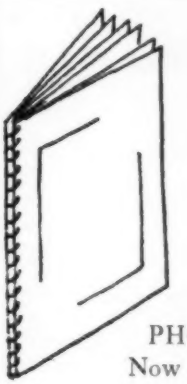

not, you actually enjoy that part of it too.

Feel ambitious now to do something really dramatic? Try some dress goods, or a piece of blouse material, or some tweed for a jacket. You will find that many patterns can be cut to very good advantage from narrow material. You will find too that bath mats and scatter rugs can be proportioned fairly well on 18 inch to 24 inch warps.

Just about all the weaving techniques there are can be learned on your small four-harness loom, and by then you will have some idea as to what you want your large loom to do for you. And if you can possibly accommodate two looms you will find it mighty handy to have the small loom in addition to your large one. If not there is always a relative or a friend who has been watching you enviously, and who will be eager to begin adventuring with your loom.

Of course, if you are not in a hurry; if acquiring skill and thorough knowledge of the craft is more important to you than the finished piece of cloth, exquisite weaving can be done without any loom at all—or at any rate, arrangements so simple you would hardly call them looms. Some of the most fabulously beautiful textiles ever woven were made on the most primitive looms and some still are. The simpler the apparatus, the more flexible it is. As Luther Hooper pointed out, there is no loom technique that cannot be done on a simple picture frame arrangement, provided you have the patience. But in this age we haven't the patience—we want mechanical efficiency. And this is all to the good I suppose, but it is well to keep in mind also that greater efficiency often means less freedom, which is a pretty general rule in all human endeavor.

• • •

Number Knitting . . .

Continued from Page 24]

make itself, according to the number of colors used. Accented first by a two color rotation, the same design can change like magic when picked up by four or five colors.

A shawl or a wrap of number knitting has the effect of tulle in its filminess—and like tulle it is youthful—or it resembles the gauze of a Tanagra figurine in the way it defines the grace of the human body. Design is inherent in the composition of the blouses, for which a slightly heavier yarn is often employed. It is a design full of movement, but a discreet and ordered movement that induces elegance. Squares and angles logically and scientifically placed and combined, with their ribbing moving in contrary direction, shape the garments to the lines of the figure with almost no seaming. Coverlets have schematic patterns with poetic names such as: "Garden Stair," "Round The Mulberry Bush," "Fountain," or "Butterflies."

Number Knitting has a universal lure. For the mathematically minded it is a new angle to an old and familiar story. But to those who seem to be born with anti-mathematical brains like this writer, it is a sudden floodlight upon a subject that had hitherto persisted in eluding the understanding. In other words it is a kindergarten of mathematics. You learn to work from a picture in plain geometry instead of reading directions like those provided for the conventional type of knitting. You start from a chart in a new language of symbolism. Instead of counting stitches in the old way, you move from unit to unit. The utter simplicity of the process spells temptation. It is economy of action, achieving beauty from the start by an easy gesture. Anyone can do it, and nearly everyone is beguiled on seeing the results.

Designing her dolls' dresses as a child, Virginia Bellamy found invariably that nothing was ever so beautiful as the imagined model. Yet the number knitted article is sure to be lovelier in the yarn than it was on paper, and still better when worn than when examined in the hand. Curiosity pushed the researcher on beyond her first instinctive perception, until she came upon a new application of some "eternal verities."

Mrs. Bellamy's classes are recruited from all kinds and conditions, and include both men and women. "Number Knitting unlocks in a woman a creative sense of design she had not known she possessed," declares the wife of a Navy Captain. Subscribers to the correspondence course may be found in Alaska, Australia, England and along the seacoasts of this country. A British scholar has done invaluable research on the history of knitting in return for his wife's lessons. A long-term prisoner got permission to take the course after reading an article in a newspaper on number knitting. One Australian woman sent beautiful wool in exchange for her instruction. A number of women barter their arts to learn the method. A painter declared that number knitting was the only fabric she had ever seen that looked alive. The head of a large needle-work organization protested at first that her senses told her it could not be done. But when she saw the finished product she had to throw overboard the reaction of her senses. By sticking sturdily to principle as against the illusion of sense, Mrs. Bellamy has hitched her needles to infinity.

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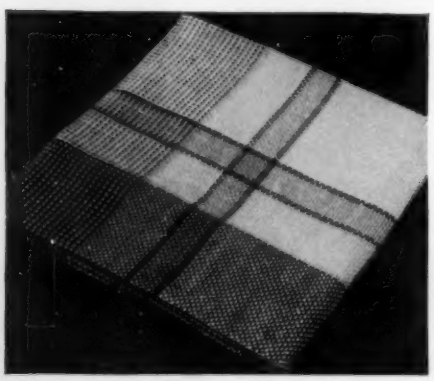
Easy-to-weave **"HOSTESS SET"**

DESIGNED BY *Marie Phelps* OF STRAWBERRY HILL

What a wonderful way to "make" a party—your own or your hostess-friends'! Hand-weaver Marie Phelps has designed a complete matching "Hostess Set:" bridge-table cover, place mats, table scarf, napkins—even a pretty party apron for the hostess herself . . . all in a colorful, easy-to-weave pattern, bright with the lustre of the finest pure linen yarn made for hand-weaving—EDERLIN.

Send 20c today for Ederlin Pattern No. 4 —includes instructions for all five pieces.



Ederlin Pure Linen Yarn comes in many weights and a wide range of exciting colors. Send 25c for sample card.

EDERER, Inc.

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